September

THE

1908 ETUDE



TEACHERS!! TEACHERS!!

SCHOOLS, CONVENTS, AND CONSERVATORIES OF

MUSIC

ARE SUPPLIED WITH EVERYTHING NEEDED IN THEIR WORK

PROMPTLY - ECONOMICALLY - SATISFACTORILY

By THEO. PRESSER, PHILADELPHIA, PA.

The unique but reasonable methods of the music supply house of THEO. PRESSER, the outgrowth of his intimate knowledge as a teacher of their needs, and perfected during twenty vears as a publisher, have revolutionized the music-dealing trade.

It will pay every one interested in any manner to investigate at first hand the liberal system and policy followed by this house in its efforts to-

Publish Modern Teaching Material;

To Give the Best Discounts Possible in Every Case;

To Allow the Most Satisfactory Terms;

To Carry a Stock (no matter where published, or by whom) that will Contain Everything of Value to Music Teachers and Students; and Thus to Aid the Cause of Musical Education and lighten the labors of its followers.

In the new building, 1712-1714 Chestnut Street, Philadelphia, Pa., lately purchased and remodeled for the best use of this business, with its six floors carefully planned and stocked with everything needed in the Music Teacher's work, we

Equipped to Supply Every Teacher and School of Music in this Country and Canada

No matter how small or how large the trade, with everything needed.

THE ON SALE PLAN (original with us) is arranged and carried out on a far more liberal basis than obtainable from any of our imitators. We will gladly allow any teacher the use and advantages derived from this plan, and the same liberal discounts, even if they desire to place their regular orders elsewhere.

All Orders, Large or Small, receive the same Attention.

All Orders are Attended to on the Day they are Received.

OUR SYSTEM OF DEALING: OUR MANY CATALOGUES, ARE ALL FREE FOR THE ASKING. SEND A TRIAL ORDER AND ASK FOR OUR PLANS AND CATALOGUES, AND THUS SAVE TIME.

A FEW OF OUR STANDARD PUBLICATIONS

A HISTORY OF MUSIC
For Classes and for Private Reading
By W. J. BALTZELL
Price, \$1.75 Illustrated
Contributions from leading American
writers. Includes the most spproved ideas for teaching and studying history, making
it the BEST TEXT-BOOK oo the subject
from the earliest time to the present day.
Coocise and comprehensive,

FIRST STUDIES IN MUSIC BIOGRAPHY

STUDIES AND EXERCISES Standard Graded Course of Studies for the Piano W. S. B. MATHEWS 10 Grades. 10 Books. \$1.00 each.
The original course of studies after which all others have been copied. We invite comparison.
Standard studies by the best composers, progressively arranged, carefully edited, fingered, phrased and annotated.

SELECTED "CZERNY" STUDIES A Graded Course
Edited, Annotated, Explained, and Fiogered by EMIL LIEBLING
Three Books, each 90 Cents

TECHNIC

TOUCH AND TECHNIC Dr. WM. MASON
Four Books \$1.00 Each Four Books \$1.00 Each.
An original system for the development of a complete technic, from the heginner to the finished strist. Recommended by Padereloski, Joseffy and Lesst and used by the foremost American teachers.

THE LESCHETIZKY METHOD OF PLANO "The Modern Pianist." Price, \$1.50 EXERCISES IN EXTENSION

HARMONY

COUNTERPOINT By Dr. H. A. Clarke \$1.00 By Homer A. Norris...... 1.25 By E. E. Ayres 1.00

ALL OF OUR PUBLICATIONS SENT ON EXAMINATION TO RESPONSIBLE PERSONS

VOICE
Technic and Art of Singing
METHODICAL SIGHT SINGING, 2
Books, each \$0.50
INTRODUCTORY LESSONS IN VOICE CULTURE 1.00
THIRTY-TWO ELEMENTARY SONG
STUDIES. 3 Keys, each
CISES, High or Low Voice, each .60
TWELVE ANALYTICAL STUDIES . 1.00 EXERCISES IN THE SYNTHETIC
METHOD
The Standard Graded Course of Singing
Four Grades, Four Books, esch \$1.00 For Conservatory, School and Studio Use

PIANO COLLECTIONS FIRST PARLOR PIECES \$0.50 POPULAR PARLOR ALBUM 50 THE TWO PIANISTS (Plano Duets) 1.00 MASTER PIECES 1.00 MODERN DRAWING ROOM PIECES 1.00 STANDARD COMPOSITIONS FOR

FIRST DANCE ALBUM (Revised) . .50

ORGAN REED ORGAN METHOD CHAS. W. LANDON. Price, \$1.50

SCHOOL OF REED ORGAN PLAYING Studies compiled by Chas. W. Landon Four Grades \$1.00 each VELOCITY STUDIES Theo. Presse Price. \$1.00 THE ORGAN PLAYER

Compiled by P. W. Orem

IMPORTANT WORKS

First Steps in Piano Study Compiled by Theo. Presser The most widely used beginners' instruc-tion book. Price, \$1.00.

DESCRIPTIVE ANALYSES OF PIANO WORKS
Edward Baxter Perry
50 Standard Compositions acalyzed.
A work for every music lover. Price, \$1.50 DICTIONARY OF MUSIC AND MUSICIANS
Dr. Hugo Riemann Price, 84.50
The latest Encyclopædia of Music PIANO TUNING, REGULATING, AND RE-PAIRING. Fischer, \$2.00.

THEODORE PRESSER, 1712 CHESTNUT STREET, PHILADELPHIA, PA.

PIANOS are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship, and Excellence; and New Artistic Designs of Cases.

132d Street and Alexander Avenue, NEW YORK

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT. AND ALL MUSIC LOVERS

Subscription, \$1.50 per year. Single Copies, 15 Cents. Caundina Postage, 25 cents. Foreign Postage, 72 cents. Liberal premiums and cash deductions are allowed for ob-

Hemiltanees should be made by post-office or express money orders, bank check or draft, or registered ietter. United States postage stamps are always received for cash. Money sent in letters is dan-gerous, and we are not responsible for its safe

gerous, and we are not responsible for its after greater than the continued an explicit sortice must be sent in exception exception exception of the continued and exception explicate. Explicit directions will be IEEE/WAL—No receipt is sent for renewals. On the wrapper of the next lease and you will to the wrapper of the next lease and you will be the continued on the wrapper of the next lease and you will be a least lease and you will be received in the continued of the work least least

ADVERTISING RATES will be sent on application.
Forms close on 10th of each month for the succeeding month's issue. THEODORE PRESSER.

1712 Chestnut St., Philadelphia, Pa-Entered at Philadelphia P. O. as Second-class Matter.

CONTENTS

"THE ETUDE" - September, 1908.

The Influence of Chopin... Frederic Kitchner 554 Stock Phrases of the PlanIst, Charles E. Watt 554

Dr. Mason's Genius as a Teacher, W. H. Sherwood 557 W. H. Sherwan William Mason, a Model Teacher, H. T. Finck 557

H. T. Fack 557
Pithy Sayings by Dr. Mason, Rose W. Grenhol 558
Dr. Mason's Personality... Prelee V. Jerris 538
With Br. Mason in the Studied M. Boorana 559
Whita Ph. Mason in the Studied M. Boorana 550
Whita Shail Our Pupile Play 7. 1-P. S. Lose 560
Letters to Payents... James Prancia Cooke 561
Masic in the Old World... Arthur Blass 62
The Basis of Musle Memory. Thomas Tayper 563
The Teacher Round Table... A. A. Goorg 569
The Teacher Round Table... A. A. Goorg 569 Letters from our Readers....... Explanatory Notes on ETUDE Music.

Explanatory Notes on ETUDE Music,
P. W. Grem. 566
Voice Department, edited by Dudley Buck, dr. 591
Organ Department, edited by
G. Edward Stubbs, M.4. 594
Violin Department, edited by Robert Braine. 596
Children's Brain.

Testimonials
Questicos and Answers..... Staccato and Legato 600 Including Severty Articles upon important musical topics by representative writers.

Aodante from "Surprise Symphony," J. Haydn-C, Saint-Sžens 567 | New

TO OUR READERS

989898 F 98989888888888

PREMIUM BOOKLETS.

LET us send to everyone interested in the obtaining of subscriptions to The ETUDE our premium booklet. This has been compiled for two reasons, one, to give a clear and concise statement of the field and purpose of THE Frame and the other to name definitely the reward that can be allowed to those who think enough of the paper to recommend and obtain subscriptions for it.

PHONOGRAPHS.

THE phonograph that was offered a few months ago has given excellent satisfaction. We can offer a high grade machine, unequalled for clearness of tone reproductions, that will play all makes of cylinder records and include two records from a list that we will send, for but eight subscriptions, delivered free East of the Mississippi, or for ten subscriptions de-livered free West of the Mississippi, We mention the phonograph because of the strong and unsolicited testimonials that we have received from those that have already earned one of these instruments.

PREMIUM SETS OF DISHES.

We offered for the first time in the August issue of The Etude chinaware as a premium. We did so only after thoroughly investigating what we were to offer. The result of this one month's trial has been perfectly satisfactory. A 31-piece breakfast set of very attractively decorated china, dainty flowers and gold, given for only five subscriptions, or a 42-piece dinner set of the same decoration for seven subscriptions

We explained to the manufacturers that quality was more important to us than a low price. That is, we wanted both in proportion, and we have a special offer from them. A 44-piece dinner and tea set combined, an exact imitation of the Colonial ware of one hundred years ago, which has been seen only in the highest class shops (it is octagon in shape, and decorated with gold lines), we can offer for ten subscriptions. It is the best ware that the manufacturer makes. Satisfaction is guaranteed. This is true of every premium that we offer at all times.

THREE-MONTH OFFER

This is the last month of our Summer offer of three issues of The ETUDE for 25 cents. Hundreds of our subscribers take advantage of this offer each year, sending the paper to some musical friend or pupil either as a remembrance or with the purpose of keeping the subject before them during the vacation season. The offer will expire the last day of this month, and is for any three months from May to September for 25 cents.

MAGAZINE CLUB RATES

The club rates which are offered by this journal, by which a subscription to The ETUDE and other papers can be obtained at a very reduced price, will be found in every case to be as low, and in some cases lower, than can be obtained through any other means. We guarantee rates to be as low.

We would now, at the opening of the season, when the fall business is about to begin, suggest several valuable offers appropriate to the time. The papers mentioned with THE ETUDE are first class or we would not offer them at any price.

THE ETUDE and World To-Day, a monthly world review. Both papers for \$2.00.

THE ETUDE and Harper's Bazar, \$2.00

THE ETUDE and McClure's Magazine, \$2.00. And a special Summer offer of The ETUDE. Pictorial Review, the fashion journal, Ladies World and Modern Priscilla, all four for \$2.15. Canadian postage on the first three offers is 75 cents extra, on the last offer \$1.00 extra

THE EDITOR'S COLUMN

THE MASON ISSUE.

Owing to the fact that the death of so important a musician as Dr. Mason has made this Mason issue necessary, we are obliged to postpone many of the exceedingly interesting articles we had announced for this September issue. The significance of the articles upon Dr. Mason will more than make up for this. All our readers may learn much from the review of his noble life.

PRESERVING THE ETUDE. It is hard to realize that a bound volume of

THE ETUDE for one year is in a way as intrinsically valuable to the teacher as a Grand Piano, but such nevertheless is the case. The possessor of a flue grand takes every possible precaution to prevent injury to it. Similar care should be taken of THE ETUDE. Teachers who so desire may procure from us a specially made binder for \$1.00. This makes a fine covering for twelve issues of THE ETUDE and at the same time makes all the issues far more accessible than in the loose condition. The issues are inserted each month as they reach the subscriber and thus the danger of loss or destruction is reduced. We strongly advocate the purchase of this valuable means of preserving such valuable educational matter. In a few years a considerable library may thus be achieved-a library, that in five years would contain about 1500 pages of music, 2500 pages of reading matter and thousands of illustrations of historical and musical interest at a cost of only \$7.50 and the price of the binders. Start your musical library to-day and if you haven't a binder send for one at once.

LETTERS.

One of our significant Anglo-Saxon heritages is that of protest. Wherever there is a man with Anglo-Saxon blood in him he reserves the right to protest. It was the essence of the Magna Charta and the Declaration of Independence.

If you feel that there is something that you would like to write THE ETUDE about, we want you to know that we will always be glad to get your letter-if we feel that it is of general interest to our readers we shall be protest or a letter intended to encourage and foster educational principle. Of course the letter must bear directly upon musical educa-tional subjects. We feel that we can measure the pulse of the musical public in this way and we shall be glad to notice an interest among our readers in this connection.

"THE ETUDE" A "MUSIC TEACHER'S BIBLE." Among the hundreds of enthusiastic testi-

monials recently received from all parts of the country is one which reads:

look upon The Etude as a music teacher's Bible. How a progressive teacher or student can manage to do without it I cannot understand. Whenever I find a teacher or pupil who does not take it I always tell them that they are missing a great blessing. You seem to know just what the teacher and pupil need and how to make these necessities attractive, even entertaining."

We want to thank all our admirers and our sincere critics as well and to assure them that one of the reasons why we have succeeded in hitting the mark is that the men behind THE ETUDE are all practical teachers with years of experience in metropolitan centres. Theories. dreams, fads and fancies are not a part of the scheme of THE ETUDE. We endeavor to make every number "the musical magazine you cannot do without?

Price, \$1.50

The Seal of Critical

Approval

Has Been Awarded .. These ..

Practical Educational

Works

By Famous Musical Scientists

Palmer's Piano Primer By H. R. PALMER

Palmer's New Pronouncing Pocket Dictionary of Musical Terms By H. R. PALMER

Landon's First Steps in Harmony By CHARLES W. LANDON

A demonstration of modern ideas of harmony teaching in especially clear and luck form. Stever rule is abundantly libratted with notation, and all written weighted in the exercises, showing not only what to do, but just when the last of the cases when it is to be done Undouhtedly the easiest method in existence, and unusually

Grimm's Musical Writing By CARL W. GRIMM

Successful Studies for Children By JESSIE L. GAYNOR

FIRST PEDAL STUDIES.... 50c.
The purpose of these widely used books is to supply teachers with first books of instruction by which children may be successfully taught to play the piano. The plan is to give the youngest pupils an immediate comprehension of ritythms and an ability to play knowingly at once.

THE JOHN CHUCKH GOMPANY

New York Cincinnati Chicago

NEW PIANO TEACHING New Studies for

THE ETUDE

We have prepared the following dependable list for the benefit of piano teachers who want the best easy melodious teaching music. Each composition has been very carefully chosen for some particular merit as a teaching piece and all are carefully phrased and fingered with the great care which characterizes

	GRADE I.		LENECKE, MAX. Op. 19, No. 4. Springtime Dance	.46
	BROWN, A. L. Op. 32, No. 1. Pixles' Waltz Song1-A .40 One of the best easy waltzes. Main theme in left hand.)	QUIGLEY, Op. 21, No. 2. Taran- tella in A minor2-B	.40
	Dream Fairies)	trio (Musette) is a gem. QUIGLEY. Op. 21, No. 6. March in C	.40
l	LENECKE, MAX. Op. 17, No. 1. Moss Rose	9	An excellent return the fine study in rhythm. REGER, C. Op. 15, No. 5. Gavotte	.46
ı	key of C. LENECKE, MAX. Op. 17, No. 4. White Rose A minuet for little players.	D	little gavotte. REGER, C. Op. 15, No. 9. Polnischer Tanz2-B A fine example of effective	.40
١	Excellent for phrasing. LENECKE, MAX. Op. 19, No. 1. In Sunshine	0	but simple writing. sartonio. Op. 721, No. 4. Lily of the Valley	.40
۱	REGER, CARL. Op. 13, No. 1.	5	phrasing and staccato. SARTORIO. Op. 721, No. 5. Violet.2-A	.40
۱	single notes in each hand. REGER, CARL. Op. 13, No. 8. Marsch A jolly good march in com-	5	of twelve flower pieces. TELLIER. Op. 14, No. 7. Return of the Reapers2-A "Chant Populaire" of un-	.40
١	SARTORIO, A. Op. 721, No. 9. Snowdrop	10	usual value. Perhaps the best of this set of ten pleces. Op. 14. No. 9. Francesca	
l	SARTORIO, A. Op. 783, No. 4. Tin Soldiers' Parade1-B .2	25	A fine example of the Taran- tella.	.40
l	ceptional value for the		GRADE III.	
ı	SARTORIO, A. Op. 783, No. 15. Fairy Dance	25	ABELLE, VICTOR. Op. 15. Sevillana	.75

One of the best only plees.

PEHJER, A. Da Evening Stort, A. 25

A Charming evening song; D. A. Charming evening song; Dridges of the property of the me in left principles of the property of

Arthographic State of State of

hegato ingures in the set that the set the set that the set that the set that the set that the set the set that the set the se

many rubato passanges.

A very useful and processes of the passanges.

GRADE II.

BHOWN. Op. 2. No. 10. Pixles 3.A. 2.6

GRADE II.

BHOWN. Op. 2. No. 10. Pixles 3.A. 2.6

GRADE II.

CRADE II. CRADE II.

CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE II. CRADE III. CRADE III.

for orchestra.

WACHS, PATL. Loin du Monde.3-B .50
A beautiful 'cello-like melody,
in 12-8 time. Reminds one
of Thome's "Simple Aveu."

WESTOBY, F. D. Consolation..3-A .40
A dreamy and exceptionally
powds "sons without

WILLIAMS, G. B. Sous les Etolles (Under the Stars).3-A .50 An intermezzo of permanent value.

Send us the name of your regular music dealer and allow us to arrange to send you a selection package containing some of the above compositions,

THE B. F. WOOD MUSIC CO.

12 Rathbone Place, Oxford St., London W. 6 East 17th St., New York 246 Summer Street, Boston Königstrasse 20, Leipzig

Please mention THE ETUDE when addressingour advertisers.

Special Purposes

THE LITTLE PISCHNA (Der kleine Pischna); FORTY-EIGHT EXEL-CISES.

BERNARD WOLFF

PERSON MOLEY
Presser Collection, No. 32. Grades
III-IV. Price, \$1.00.

The Property of the West of the

positions. A complete technic.

EXERCISES IN EXTENSION
I. PHILIPP
No. 5649, Grade V. Price, 80.75.

These "Exercises in Extension"
These "Exercises in Extension"
well as an initiate knowledge of
the requirements of modern plane
well as an initiate knowledge of
the practical purpose of incilitation
and give facility to the hands for
the practical purpose of incilitation
ing extension, Each expresse is
carried out diatonically through
exercises consist of various arregalated passages with and without
holding notice.

PETIDES MIGNONNES

ETUDES MIGNONNES

No 6886. Grade H-III., Free 80-75,
Paul Wachs
are suitable to the used with pupils
who are well along in the transport
who are well along in the pupils
who are well along in the pupils
who are well along in the pupil
pupils in the pupils
and pupils
composer of brilliant and popular
melionic gride, his originality and
elegance of style are equally well
displayed in this set of alongs.

FIRST BOOK OF MELODIC STUDIES (Etudes Chantantes)

(Etudes Chantantes)

Grad. evoluce, Op. 100

Grad. evoluce, Op. 100

No. 100

Pieres so. 70

No. 100

EIGHT MICHODIOUS STUDIES IN CONTROL OF STUDI

STANDARD CONCERT ETUDES FOR ADVANCED STUDY Various Composers

Various Componers

Expecially subject as a continuation of the c

SENT ON INSPECTION at the usual large discount to teachers

PHILADELPHIA - PENNA.

IMPORTANT TEACHERS

been refingered, revised and carefully edited, print-ed from plates especially engraved for this edition.

"IN THE KINDERGARTEN"

Helpful Rhymes and Tuneful Notes, for Little Hands and Little Throats, by

GEO. L. SPAULDING

This new volume by the sumposer of "Tunes and Rhymes for the Play Room." to far lines and Rhymes for the contains the sum of the sum structive and entertaining compositions. Clever words and bright melodies. Printed on extra heavy paper, artistically bound; illus-trated cover in three colors. Price 50 Cents, Postpald,

"SCHOOL-TIME AND PLAY-TIME"

40 Songs for the little ones, in 2 Volumes, Words by GEO, COOPER Music by CHAS, E. PRATT

A collection of simple, melodious and ap-A collection of simple, microdous and ap-propriate songs for primary schools, sem-inaries, kindergartens and home use. "Mother Tree, "Pretty Robin," "Hurray for the Flag," "A Hearty Laugh," etc., are some of the good chings contained in these books. These songs are in NO OTHER COLLECTIONS and CANNOT be had reparately.

Price 50 Cents Per Volume, Postpaid. "MUSICAL HIGH TEA"

.1 Collection of Semi-Classic Pieces for the Pianoforte. Written in the Extreme Second Grade by EDUARD HOLST

Mr. Holst's reputation as a composer of material for pedagogy is undisputed, and in asserting that "Musical High Tea" is one of the best of his efforts we simply state a fact. Among the tid-list to be enjoyed in this volume art a sonatina, a rendo, a polonaise, a minuette and a sereasse. In a complete book, Price 50 Cents, Postpaid.

"IN THE TREBLE CLEF"

RY

HARVEY WORTHINGTON LOOMIS A series of second grade pieces, written for both hands "In the Treble Clef." These pieces contain no rhythmic problems nor awk-ward stretches. Leger lines and accidentals have been freely employed. An educational volume of value. Title in three colors.

Price 50 Cents, Postpaid.

FREE TO TEACHERS

Upon receipt of request, we will mail you FREE our HANDY POCKET LEDGER. containing 24 pages for keeping a correct account with your pupils. An invaluable time saver,

SPECIAL TO TEACHERS

Any of the above books, 35c postpaid

M. WITMARK & SONS

48 Witmark Bldg., New York City

New Publications

Juvenile Album

FOR THE PIANOFORTE CARL REINECKE Price, 75 Cents

Price, 75 Cents

A splendld set of teaching piece, twenty
These piece are qualified to be ranked with
These pieces are qualified to be ranked with
Section of the control of the control of the control
skys "Allom for the Young." They are chiskys "Allom for the Young." They are
the pieces to the control
skys "Allom for the Young." They are
the pieces the pieces the pieces the pieces
the pieces the pieces the pieces the pieces the pieces
the pieces the pieces the pieces the pieces the pieces
the pieces the pieces the pieces the pieces the pieces
the pieces the p

March Album FOR FOUR HANDS Price. 50 Cents

Price, 50 Cent
A complication, unique of its kind, containing in all seventeen marches of various
styles, spiendidly arranged for four-limit
styles, spiendidly arranged for four-limit
marches and grand marches in goodly proportion. All march rhythms are exemplifield, including 2-4, 6-8 and 4-8
modern and popular. Every number is a
gem. This will prove one of the most useful duet allouns ever publishes.

Well-known Fables Set to Music

VOCAL OR INSTRUMENTAL Verses by Jessica Moore Music by Geo. L. Spaulding

FOR THE PIANOFORTE Preparatory to those of Mendelssohn RICHARD FERBER Price, 75 Cents

Price, 75 Cents
This volume is of rare donational importance, consisting of a beautiful set of parameters, consisting of a beautiful set of plantofrers, which, in addition to being unanity interesting and attractive in them-prices, price, 50 Cents of the surface of the surfac

The Isle of Jewels

OPERETTA FOR YOUNG PEOPLE

Six Poems After Heine

By EDW. MACDOWELL FOR THE PIANOFORTE

Presser Collection No. 110

First Pianoforte Instructor

Keyboard Chart

OPERITA FOR YOUNG PEOPLE
Taxt by DESIGEA MOORE
Muic by GEO. L. SPAULDING
One of the hest operatus for young people ever written. It is up the authors in the proper way for two claves in the middle of the way for the proper way for the pro

Robert Schumann SELECTED WORKS

for the PIANOFORTE

POR THE PIANOFORTE

Op. 31

This is one of the great American composed the property of the pro

Juvenile Song Book

Price, 5C Cents

Mr. Spaulding

Presser Collection No. 111

Sonata Album

For THE PIANOPORTE

Compiled by L. KOHLER

Price, 7S Cents

Compiled by L. KOHLER

Price, 7S Cents

Price, 5C Cents

Mr. Spaulding

Price, 5C Cents

Compiled by L. KOHLER

Price, 7S Cents

Price, 7S Cents

Price, 7S Cents

Mr. Spaulding

Price, 5C Cents

Our endesever in mailing up this volume has been deplayed and the children's and been well as a property like a small control of the control of

Vol. I-First Grade Vol. II-Second Grade Vol. III-Third Grade Vol. IV-Fourth Grade

FOR SALE AT LOW ADVANCE PRICES

FOR SALE AT LOW ADVANCE PRICES

FOR SALE AT LOW ADVANCE PRICES

SCHOOL PRICES

SC

THEO. PRESSER, Philadelphia, Pa.

PUBLICATIONS OF G. SCHIRMER: NEW YORK

Just Published: Easy Piano Music Grades 1 to 3

"THE DIXIE RAG." Marine Transfer of the latest Maria Caranta de 19. 3

POPULAR INSTRUMENTAL PIECES

POPULAR INSTRUMENTAL PIECES

RESSON THERE-FRY — A Maried Our Peppilar.

Makoo van Sure V ALLEY — Pepilar.

Makoo van Sure V ALLEY — Pepilar Sencel Vort.

Darston of il as WALTER— Very Sencel Vort.

Darston Orove — The load of an extra service of the late.

Online Darst WALTER— Very Jense for Marie.

Online Darst WALTER— Very Late of third of the late.

Online Darst WALTER— File for Davidge of the Very Veryora Maries— File for Davidge of the Very Veryora Maries— Very Jense for Maries.

Tarl Denous 's Latena— Grand Only de Consert J. C. Egysson Thomatory, Barriage — Service — Servi

EYENNO THOUGHTS REVENUE Of all.
ANGELS' VOICES REVENUE BROWN U.
ECHOUSE OF SPRING REVENUE Very popular.
BIOSTEGOTY ON THE LAKE REVENUE.
FOREST ECHOUS REVENUE.
TOREST ECHOUS AND SONGS

PCPULAR SONGS POPULAR SUNUS
IF YOU LOVED ME AS I LOVE YOU - Beautiful Melody.
Refuel scattiment
Franc Car - A clever little novelty song.
To Like TO UALL YOU SWEETHEARY ONCE AGAIN—
Body R.

Pret. y

Rom 2001Y's Heart Brats for Sontone

Ser's the Sunshine of Hest old Kanyucky Home.

When Hother Sam the bosof I Laved to Hear.

Any of the above 19c. each (except the "Demon's

Lagh") or any SIX for UNE BOLLAR.

KONINSKY MUSIC CO. TROY, N. Y.

HAVE YOU, dear friend, as yet proposed, Or won the heart you think divine? If not, be quick and send at once For the new song, "Say You'll Be Mine." 20c. per copy. (No professional copies) J. MORRISON, Madison Sq. P.O. N. Y. City

Attention. Vocalists and Planists.—To introduce our wer n publics ison we will, for a listing time, send post-paid any often Jowing numbers upon receipt of ice, or three for 25c., 7 for 50c. "Leap Year Dava"
"East Love Ne in the Oak Sweet Way"
"Won't Yea he My Munn"
"Zari a" (Spanish Screunde).
"Sarni Moer will Shine Arnia"
"While the Fig. 4 Goes Sailing By"

INTRODUCTORY OFFER!

Famous publications at Ten Cents a Copy, postpaid, if you mention "THE ETUDE" eulug Bier (Tunnhanser) ting Waters the Nosturne, Op. 52

Leo. Feist, 134 W. 37th St., N. Y.

"GLOW-WORM"

THE ETUDE

THE MOST POPULAR VOCAL AND INSTRUMENTAL PIECE OF TWO CONTINENTS

This beautiful composition by Paul Lincke has swept the country and is used everywhere by vocal and piano teachers, who have recognized at once its almost classic character and its value as a teaching piece.

The Glow-Worm,

Propo di Orrila.

(TO THE PORT OF THE PERSON OF

21,1,1,1,1,1,1,1

Control Permission !

"GLOW-WORM"

is published for piano solo in two grades. Original Form (grade 3).

Simplified (grade 1) as per thematic printed herewith. Price of either, Postpaid 25 cents

"GLOW-WORM" is published for voice in

3 keys. Low in C Medium in Eb High in F

(In the key of C, either German or English words may be had.)

Price per copy (in any key) 25 cents postpaid

BREHM'S MONTHLY BARGAIN

Chepherd's Song At Twilight, by Louis A-

DREHM BROS. - - - ERIE, PA.

SWALLOWS RETURN, Leander Fisher's lest piano composition Original, melodious and fascinature.

EONORE WALTZ, a gem and imm diste favori's, by L. Mulcahy. New and interesting. lostraud 3 loens—or to riroduce thee two attractive numbers will send postpaid for \$2 cents

THE EBERLE MUSIC CO., 83 West Ave., DUFFALO, N. Y

New Rosey Folio

JUST OUT. Plane or Organ. Mr. George Roscy

G. V. MECKEL, 845 Eighth Ave., NEW YORK

JOS. W. STERN & CO., PUBLISHERS 102-104 West 38th Street, - NEW YORK CITY

OUR THREE LATEST SUCCESSES

25 PASTS CENTS Cupids and Flowers—NEW Flower Song ... C. Kohlmann, ... Soc. Many Waters—Meditation ... C. Kohlmann, ... Soc. Regular Price, \$1.50 Regular Price, \$1.50

G. F. WURTELE MUSIC CO., 44 N. Ninth Street, Philadelphia

STARLIGHT REVERIE, MOONI ICHT ON THE WATER, YOUTHFUL PASTIMES, (Three I. RING AROUND, Walis No. 1. RING AROUND, Water
No. 2. THE GOOSE CHASE, Galog
No. 3. THE LITTLE DANCING MASTER MASTER
NO. 3. THE LITTLE DANCING MASTER MASTER
NO. 3. THE LITTLE DANCING MAS JOHN A. SEIDT, PUBLISHER, BALTIMORE, MD.

15 PIECES FOR 10cts Willig's Folio No. 1

Willig Building, - Baltimore, Md.

E. T. Paull Music Co.'s Best Publications!!!



BRIGHT RRILLIANT HARMONIOUS BEAUTIFEL STIRRING MELODIOUS TO READERS OF "THE ETUDE" Be Sure to Read the Special Offers We Make Below-It Will Pay You See if the Following Interests You

The Following Lists Contain All of E. T. Paull's March Compositions:

28 MAGNIFICENT MARCHES AND TWO-STEPS PROCESSED Ren Har Charlot Race. Greateller, an iversal favor. Charge of the Light Heigade. Companion to Charlot Rece. The Midnight Fiver. The great railroad narral The Hurricane March. One of the latest.

7 BEAUTIFUL WALTZES Witch, etc.
Nero's Delight Waltzes. Specially reconnect
7 NOVELTY P.ECES
Warming Up in Disk, Great nike w...k. Oot
Unele Josh's Huskin' Dance. The great

Am units for loss than \$1.00 can be sent in postings stamps.

FOUR.TIAND AND S'MPLIFTED ARRANGE.

We have had brilliant four hand and alrenilified arrays

with the stamp of t

E. T. PAULL MUSIC CO. 45 W. 28th St.

TERRY, FRANCES E. Six Characteristic Pieces in the Trebic Clef Four Little Plano Pieces Morning Song I. Off for the Country 2. Valse. 25c Going to Camp.
 The Little Stranger 3. Marching Along. 25c HYATT, NATHANIEL IRVING Five Plano Pieces

1. Danse Caprice 6. Going to Sleep BARTLETT, HOMER N. 3. Gondoliera Five Piano Pieces for Little Fingers BECKER, RENÉ L. 5. Scherzino 50c 1. Petite Étude 50c Five Pieces Without Ociaves 1. Folk Song 50c 2. Teaching Dolly to Walk 50c SABATHIL, F. 3. Teaching Dolly to Waltz 50c 4. Tcaching Dolly a Story 50c . Whipping-top . . . 5. Gavotte Isabel 50c Grade 2 to 3 Seven Musical Pictures FREDERICKS, JOSEPH DUTTON, THEODORA 1. The Bear's Dance...... 2. The Clown on the Tight-rope Five Little Songs Air with Variations 35c 3. Dance of the Gnats . . The Dancing Lesson 35c 4. The Gypsy Boy . . In the Old Church 25c Forest Horns. . . 5. A Legend 6. Playing in the Woods 4. Skating Song . . 5. In the Moonlight . Grade 2 to 3

By A. K. VIRGIL: The Virgil Method—Foundation Exercises

BOOKS I and II, Each \$3.00; Cloth 25 cts. Extra STEP BY STEP-A Text Book in Piano Playing for Teachers.

Players and Students. Price \$2.00 EDUCATION IN MUSIC-A Book for Teachers. Price 25 cts.

Address 1002 Flatiron Building, NEW YORK

The Comprehensive Scale and Arpeggio Manual

This is the most complete work of the kind ever pull shed, meeting all requirements. All the scales, mingor and minor, are written out in full, and in all their various forms, with prosper chords are given, together with those of the dominant and dimin shed seventh chords in exartous forms. Many techers and students prefer a substitutal volume of this sort which may be used indefinitely.

THEO, PRESSER, Philadelphia, Pa.

YOUTHFUL DIVERSION FOR THE PLANOFORTE
Introducing Well-known Children's Melodies GEO. L. SPAULDING

HARMONY TEXT BOOKS

First Lessens in Harmany, by a river F. Henre, Pedew of Harmany and Commercial in Octor 10-breadagy of Monte Cover considerable packed. It comperies the fine issue of Replace owns in the Oberlin Conservatory.

Harmany Lessons, Drill 1. The Second term of Harmany between Monte Private Harmany Lessons, Drill 1. The Second term of Harmany Lessons, Drill 2. The Second term of Harmany Lessons and Drill 2. The Second term of Harmany Harm

For discounts to the trade and profession, address the publisher

A. G. COMINGS, Publisher and Music Dealer, OBERLIN, O.

A TRIBUTE TO AMERICAN PEDAGOGY

1,000,000 Copies Sold of These Works

50c

TOUCH AND TECHNIC

By DR. WM. MASON

In four books. Price, \$1.00 each.
A complete technic from the beginning to the finished artist.
Two-inger Exercises; The Scales; The Arpeggio; Octave and

THE STANDARD GRADED COURSE OF STUDIES

By W. S. B. MATHEWS

In 10 grades, 10 books. \$1 00 each. A compilation of standard studies progressively arranged, edited, fingered, annotated, for the cultivation of Technic, Taste and Sight

Universally used by the leading educators of America. American works for American teachers.

Thousands of unsolicited testimonials are being constantly received.

Recommended by the world's greatest musicians.

Every teacher should examine a set of these works. Sent on inspection by the publisher to any responsible person.

THEO. PRESSER

1712 CHESTNUT STREET PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

Publications of G. Schirmer, New York

Lambert's Piano Method

For Beginners

A Practical and Simple Course of Piano Instruction

ALEXANDER LAMBERT

Price, flexible cloth, net \$1.00

PADEREWSKI says:

I consider Lamberd's plians Method for beginners as the best work of its kind. It is short and conside, accessible and efficient, simple and practical in the highest digues. It should be found in every house where there is a priano and a child willing to string.

SCHOOL OF TECHNIC. By ISIDOR PHILIPP

The Latest Technical Work :: Thoroughly Up-to-date :: Comprehensive :: Exhaustive

¶ A compendium embodying the best and most modern methods of treatment. The product of the ripened experience of a noted contemporary teacher and player. Monsieur I. Philipp, leading Professor of Pianoforte in the Paris Conservatory, has included in this volume all the technical exercises used in his own classes in addition to other materials of the highest importance



¶ All phases of technic and mechanism are fully exemplified, including:

Two-finger Exercises Five-finger Work Holding Notes Contraction and Expansion Crossing Exercises Scales and Arpeggios in all Forms **Double Notes** Octaves and Chords Bravura Passages Virtuosity

I The various exercises are all written out in full, many of them being carried out chromatically or diatonically through the keys. Copious directions are given for the practice of the exercises in various rhythms and with a variety of touches, all in accordance with the best usages of the present day.

¶ A large, handsome volume, substantially bound, an addition to any musical library.

It should be in the hands of all progressive teachers, students and pianists.

Indispensable for daily practice

and greatest practical benefit.

Advance Publication Offer: Until the work appears we will accept orders at 50 cents each, postpaid, if cash is sent. If charged, postage will be additional.

THEODORE PRESSER, Publisher, 1712 Chestnut St., Philadelphia, Pa.

NOVELLO PUBLICATIONS

FOUR NEW COMPOSITIONS FOR ORGAN By E. H. LEMARE

A NEW CANTATA by S. Coleridge-Taylor

BON-BON SUITE (Words by Thomas Moore) for Baritone Solo, chorus and orchestra. Price \$1

NEW ANTHEMS

Harvest, Thanksgiving and General T. ADAMS MARK ANDREWS Is it not Wheat Harvest To-day?
Honor the Lord
Hearken Unto This O Be Joyful in the Lord I Will Magnify Thee Come Ye Thankful People The Vineyard of the Lord A. W. MARCHANT - 12c - 12c J. E. WEST

O Be Joyful in the Lord

W. WOLSTENHOLME

O That Men Would Praise the Lord

For Organ Dedications and Festivals Hark, the Organ Loudly Peals . General Use

MENDELSSOHN F. SEALY

ROSSINI ARR. BY ELGAR

(Arr. by West) Shew Us Thy Mercy Heaven is Our Home -Patriotic Occasions (Arr. by Smedley) God of Our Fathers - 12c My Country 'Tis of Thee - 12c

Copies Sent on Approval.

The H. W. GRAY CO., 21 E. 17th St., New York SOLE AGENTS FOR

NOVELLO & CO., Ltd., LONDON



CARSE TECHNIC FOR PIANOFORTE

Office of the Control CARSE TECHNIC PUB. CO., Los Angeles, Cal.

A NEW The Dolls' Musical Festival ATREE THIS quaint little tale of a musicale given in honor of the dolls and their friends, at the home of Mr. and Mrs. Crosby Adams, will possess a charm for old and voung alike. Children are always interested in what concerns dolls, and will

Special discount on orders of five or more.

THE CROSBY ADAMS PRESS, OAK PARK, ILLINOIS

SPECIAL OFFER for this month only GRIMM'S Pronouncing Pocket Dictionary of 3500 Musical Terms

Have you seen it?
GRIMM'S Practical Instruction Book

For Beginners on the Piano Founded on a new plan, aiming to oduce fluent readers and good timists

and after into som.

Seventh Edition. Regular Price, \$1.00

Teachers' Price, 75c, prepaid

It is very, very question and the children like it. The GEO. B. JENNINGS CO. 105-107 W. Fourth St., Cincinnati.

Anthem Magazines for Volunteer Choirs Choir Music in magazine form costs from one fifth to two-thirds as much as in any other form. THE LORENZ PUBLISHING CO.

JUST PUBLISHED!

"PRACTICAL HINTS AND HELPS PERFECTION IN SINGING"

Price, One Dollar and Fifty Cents At all Book and Music Stores or Direct Irom the Publisher LEO. FEIST "FEIST BLDG" NEW YORK

ntion THE ETUDE when addressing our advertisers.

Arthur P. Schmidt

Boston 120 Boylston St. **LEIPZIG**

11 W. 36th St.

JUST ISSUED

Pianoforte Solos

Randolph Frim!

JD. 39. SUITE BHUNDANE		
No. 1. Solitude	(2B)	.30
No. 2. Morning Song	(3A)	.30
No 2 Valse remantique	(3A)	.30
No. 4. A Little Story	(3A)	.30
No. 5. Danse Bohemie:me	(3A)	.30
No. 6. Contemplation	(2c)	.40
Complete. (Edition Schmidt No. 129).		.75
Op. 36. Three Compositions		
No 1 At Dawn	. (3c)	.40
No. 2. Twilight	. (3B)	.40
ar o Mandia Continentale	. (3A)	.40

G. A. Grant-Schaefer

Op. 12, THE CIRCUS					
No. 1. Circus Parad	le: .			. (2A) .40	,
No 2 The Clown .				(2B) .40	,
No. 3 Monkeys			 	. (20) .40	,
No 4 Camels				. (2B) .4t	,
No. 5 The Snake C	Charn	ner.		. (2A) .40)
No. 6. The Juggler			 	. (2B) .40)

	Fillat W	Luiic	•••				
Op. 31. FOUR	RECITAL PIE	CES					
No. 1. Pierre	ot's Dance .					(2c)	.41
No. 2. In W	inter					(2C)	.3
No. 3. A Fa	irv Tale					(2B)	.3
No. o. Il Zu	- Luana				۱	(2c)	.3

Mrs. Crosby Adams

D. 2	1.	THREE	ARTISTIC	PIANO	SKETCHE8	FOR
			Youn	G PLAY	TERS	

No. 1.	Miniature Waltz Dolls Reverie				(1 _A -B)	.30
No. 2. No. 3.	A Little Requiem				. (2A)	.30

Frederick M. Voss

		Legonie						-			
On. 30	No. 1.	Imprompt	u	Sc	he	rzo	so			(2B)	.40
No. 2	Char	son Paysan	ne							(2c)	.30
No. 3	Rone	do Graziose	٠.							(2c)	.50

Pianoforte Solos

Frank Lynes Op. 50. Seenes from "ALICE IN WONDERLAND" No. 1 Chasing the White Rabbit . (2A) .30 No. 2. The Swim in a Pool of Tears . No. 3. The Story by the Mouse . No. 4. The Grand Procession . No. 5. The Dance by the Sea (2B) .30 No. 6. Through the Looking-glass . (1c) .40 No. 7. On the Train No. 8. Tweedledum and Tweedledee (24) .40 (2A) .40 No. 9. Humpty Dumpty . . (2c) .40

Ludvia Schytté

No. 10. Queen Alice .

Op. 156.	FOUR PIANO PIECES			
No. 1.	The Fountain	 	. (3B)	.50
No 2	Moorish March	 	. (3A)	.50
27- 2	A Dream Fantasy		. (3B)	.50
No. o.	Evening Music		(3B)	.50
No. 4.	Lvening Blusic	 ٠.	. (,	

N. Von Wilm

Op. 225.	LITT	LE	S	U	I	E	IN	ŀ	0						
No. 1.	Intra	da											·	(2A)	.30
No. 2.	Gavo	tto	١.											(2B)	.41
No. 3.	Medi	tat	io	n									٠	(2C)	.31
No. 4	Inter	m	ez	z	5									(2A)	.30
No. 5.	Fina	le .												(2C)	.41
Comp	lete .											٠			-74

Walter Niemann

Op. 6.	CHINA.		SUITE	I
	ANCIENT	STYLE		

ANG	CIE	NT	STY	LE					
Praeludium								(3B)	.4
Sarabande								. (3в)	.5
Gavotte								. (3B)	
Air								. (Зв)	.4
. Rigaudon .								. (3в)	
	Pracludium Sarabande Gavotte	Pracludium . Sarabande Gavotte	Praeludium Sarabande Gavotte	Pracludium	Sarabande	Praeludium	Praeludium	Pracludium	ANCIENT STYLE Pracludium (3B) Sarabande (3B) Gavotte (3B) Air (3B) Rigaudon (3B)

Oscar Straus

Op. 1	50. I	STINCELI	E	s.	7	VΔ	LS	E	BB	11	L	N	TH	C		
		Edition														
Simp	lified	Edition													(3B)	.6

New Operetta by L. E. Orth The Three Bears

This little musical play, founded on the well-known tale of the Three Bears, is intended chiefly for performance by young children at School and Church entertainments. Send for Circular

Pianoforte Duets

Harold Bodenhoff

p. 7, B No. 1.	AGATE	LLES													
															4
No. 1.	Praelu	diun	ι.	٠.					•	•	•	٠	•		1
No. 2.	Valse	Lent	е.					٠	٠		٠	•	•	•	2
37. 0	Lordh	otto									٠				0
NT 4	Intern	ezzc										•			C
NO. 2.	Descri	00													5
No. 5.	Rococ														5
No. 6.	Humo	resk	е.			•		• '							-
No. 7.	Valse	Nob	le.				٠				٠	٠	•	•	
NT. 0	Polleg	Boh	eme									٠			£
No. 9.	Polon	aise													ŧ
	No. 3. No. 4. No. 5. No. 6. No. 7.	No. 3. Largh No. 4. Intern No. 5. Rocce No. 6. Humo No. 7. Valse	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoresk No. 7. Valse Nob	No. 3. Larghetto . No. 4. Intermezzo . No. 5. Rococco . No. 6. Humoreske . No. 7. Valse Noble . No. 2. Polka Rohemo	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble Polka Rohemo	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble	No. 3. Larghetto No. 4. Intermezzo No. 5. Rosocco No. 6. Humoreske No. 7. Valse Noble	No. 3. Larghetto No. 4. Intermezzo No. 5. Rooceco No. 6. Humoreske No. 7. Valse Noble No. 8. Polles Rohemo	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble No. 9. Policy Roheme	No. 3. Larghetto No. 4. Intermezzo No. 5. Rooccoo No. 6. Humoreske No. 7. Valse Noble No. 9. Polica Boheme	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble No. 9. Polity Rohemo	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble No. 7. Valse Robeme	No. 3. Larghetto No. 4. Intermezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble No. 7. Valse Rohemo	No. 1. Fractures No. 2. Valse Lente No. 3. Larghetto No. 4. Internezzo No. 5. Rococco No. 6. Humoreske No. 7. Valse Noble No. 8. Polta Bohemo No. 9. Polonaise

A. Sariorio				
No. 5. The Victors Return.	M	arch	٠	
PLEASURES OF SPRING				
Approac's of Spring				
'Neath Swaying Boughs			٠	٠
Under the Linden			-	٠
	No. 5. The Victors Return, PLEASURES OF SPRING Approach of Spring 'Neath Swaying Boughs	No. 5. The Victors Return. Ma PLEASURES OF SPRING Approach of Spring 'Neath Swaying Boughs	No. 5. The Victors Return. March PLEASURES OF SPRING Approach of Spring	No. 5. The Victors Return. March .

Pianoforte Studies

Carl Faelten PROGRESSIVE LESSONS IN PIANOFORTE TECHNIQUE

Violin Studies

ì	Gustav Hille
ı	Op. 48. 105 VIOLIN ETUDES. FOR THE RAPID DE-
ı	VELOPMENT OF THE TECHNIC WITH SPECIAL
	REGARD TO THE 4TH FINGER
	Book 1
	Pooks 9 3 4 each 100

Organ

Offertory and Recital Pieces

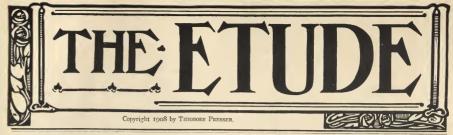
Bohm, Carl	
Op. 358. No. 1. Prologue	
No. 2 Melody	
No. 6. Romance	J
DUNHAM, H. M.	
Op. 22. 3rd Sonata in D minor	j
GAUL, HARVEY B.	
Eventide. A Meditation)
Legend)
Lynes, Frank	
Op. 44. Revery)
SCHUMANN, GEORG	
Op. 23. No. 2. At Evening	0
Zerlett, J. B.	
Op. 182. Meditation. (Albumblatt)	0

SENT FREE! Novelty List and Complete Catalogs containing portraits of America a and foreign composers. No. 1, Piano; No. 2, Vocal; No. 3a, Authems and Par -songs for Mixed Voices; No 3b, Women's Voices; No. 4, Violin; No. 5, Organ

Selections for Teachers and Schools a Specialty

New accounts opened upon receipt of the customary references

Please mention THE ETUDE when addressing our advertisers



Vol. XXVI.

PHILADELPHIA, PA., SEPTEMBER, 1908.

No. 9.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"-Horatio.

THE death of Dr. William Mason marks an important epoch in American musical education. Precisely as Dr. Mason's father, Dr. Lowell Mason, was the most significant figure in the musical affairs of his day in our country, so has his distinguished son been one of the most prominent and helpful workers of our own generation. Many people imagine that the teacher's work is simply a matter of passing on knowledge that has been previously revealed through the investigations of scientists and thinkers of the past. The teacher's province, however, is far larger than that of imparting information. He must create methods of teaching, and must analyze and classify the subject matter he has to teach until he evolves the most simple and direct method of informing the individual pupil. No vocation demands a higher degree of inventive power. Herein lay the secret of Dr. Mason's life success. He was a creator, not merely an imitator. His technical treatment of the simple two-finger exercise, as well as the scale, the arpeggio and the octave, were pedagogical inspirations. His methods of elucidating exercises so simple and so understandable that "Touch and

Technic" will remain a monument to his genius. Liszt, Paderewski, Joseffy and many other virtuosi recognized his ability, and were loud in praise of Lis famous work.

His was a valuable life and his death is a severe loss. It was given to Dr. Mason to witness a great

advance in the music of the world. Dr. Mason knew personally Meyerbeer, Liszt, Moscheles, Schumann, Hauptman, Wagner, Joachim, Dreyschock, Thalberg, Schindler, Brahms, Raff, Klindworth, Renenyi, Cornelius, Ole Bull, Vieux-temps, Sivori, Weniawski, Henriette Sontag, Marx, Rubinstein, Gottschalk, Von Bülow, Paderewski, R Strauss, and, in fact, most of the great musicians

The past year has been an unusual one in music. Not only Grieg, Rimsky-Korsakoff, MacDowell and Dr. Mason have died, but many other able music workers have also passed away. Although Dr. Mason's work as a composer may not entitle him to rank with the three great masters recently deceased, his work as a teacher and author of educational material for pianoforte instruction admits him to the highest planes in musical history. The thousands of teachers and students who employ "Touch and Technic" in their daily work have a deep debt of gratitude to the memory of the man who has made their technical burden lighter and more agreeable to them.

Few men have played a more important part in the great advance of musical culture in our own country. He was loved and respected by all who came under his elevating influence.

THE greatest incentive to practice a child can have, aside from the little one's own innare love for music, is the sincere regard of loving parents for the child's musical welfare. We do not mean that kind of regard that we frequently see represented in expressions like, "Mary! go to the piano. You know that your father will scold you if you do not practice." "I don't know what we are going to do with that girl. We have spent lots of money on her musical education, but she doesn't seem to care anything about it."

The parent who takes an interest in the latest music, reads the musical magazines, and keeps abreast with the times will have little difficulty in inciting the child's love for music. The love will

then be genuine and not artificial. The great difficulty in American city life is that fashion is disrupting the family circle. The child is gradually being removed from the care of the parent and placed exclusively under the control of mercenary hirelings. In the announcement of a great new hotel going up in an American city we find: "There will be a splendid dining hall, and upon the floor above there will be another dining room for children and their maids." Poor little excommunicated tots, we feel for you. Your parents have turned their meals into rituals, and your idea of home will be less lovely than your little orphaned contemporaries who will be brought up in an institution. When the days for your music lessons come you will be handed over to a teacher whose chief aim in life will be to secure a "fat" fee. The parental interest you should have to encourage and assist you will be devoted to the more serious objects of "monkey dinners," germans, or coaching parties. If you in the end turn out a social derelict, without ambition, without education, without conscience, who indeed, shall we blame?

LWYN SCHROEDER, the famous cello soloist A of the Boston Symphony Orchestra, who went back to Frankfurt-am-Main to accept a very desirable position in the excellent Hoch Conservatorium, with the intention of spending his remaining years in his native land, has recently returned to America. He says: "There's more atmosphere here now than there is over there. I was very much disappointed with my return to Germany. The musical life here is much broader and more cosmopolitan." Just how true this is no one can realize who has not lived abroad. The residents of some of our American musical centers are often far better acquainted with modern masterpieces of all countries of the world than are many of the tradition-bound German musicians. We have been importing "atmosphere" in large boatloads for many years. It has been expensive, but then we been prosperous and generous. Perhaps, as Mr. Schroeder intimates, the supply of "atmosphere"

in European music centers is running low. "Atmosphere" in the sense in which we speak of it is not indigenous in any one particular country, state or city. Think of the Athens of Sophocles, Æschylus, Homer, Praxiteles! The Hellenic atmosphere has long since evaporated and left us little but the glorious yet dismal monument of Attic greatness. 'Atmosphere" depends not upon a territory but upon the ambitions of the people. If the ambition of a strong, persistent cosmopolitan nation like our great country is directed toward music we will generate our own "atmosphere." Let us hope that it will be more stimulating, more invigorating and more salubrious than any similar "atmosphere" the world has known

PPOSITE the railroad station at Springfield, Massachusetts, there stands a large building covered with huge signs that should mean a great deal to students and teachers of music during the coming year. The signs were put there by a wholesale fruit dealer and they read. "Tremendous Crops. Hard Times Cver. Watch Us Get to Work." These signs are endorsed by great pyramids of all the kinds of fruits in season, opulent peaches, shining melons, lucious pears, a wealth of crisp, fresh vegetables. A great blessing has come to our country, for no "hard times" could withstand this splend'd wave of prosperity which has benificently poured out of the horn of plenty.

It is a well-known economic law that after severe depression the financial equilibrium must be restored by the wealth that comes out of the ground and by the mental and physical labor of the people. Our men and women and our fields and orchards are responding gloriously. Make your plans for a fine season, work hard to bring it about, be confident. energetic and tactful and you will be able to wring success out of a year that many thought would be

Of course, it is true that we have just passed what has unmistakably been a severe panic. We are also awaiting a presidential election with the customary unrest with which our constitution, perhaps unwisely, confronts us every four years. Notwithstanding this our great resources, our elastic temperaments and our optimism have so thoroughly outbalanced these heavy incumberances in the scales of fate that success seems ours. The great mills all over our country are again employing all their former workers and in many cases are enlarging their forces. There is confidence and large hope everywhere. Let the music teacher start the season with the motto, "Watch me get to work,"

BY FREDERICK KITCHENER.

Chopin was undoubtedly one of the few supremely original personalities who have appeared in the world of music. His works are so well known and so popular among all musicians that we can scarcely imagine what novelties they must have seemed to the world upon their first appearance. Nothing like them had ever been done before. Strange to relate, the new art was on the whole well received there were, of course, the few inevitable cavillers who always decry any rising luminary, but the criticisms of these had no weight with those who counted for something. The charming personality of Chopin, and the superb artistry of his playing, told in favor of his works, and he became one of the most brilliant lights of that constellation of planets which made Paris the center of the world's artistic life at the time. It was not Chopin's desire to appeal to the crowd of vulgarians who loved noisy dis play; refinement was the essence of the man and of his work, and consequently he never became popular in the usual acceptation of the word. Among the m the usual acceptation of the word. Almog the aristocratic and exclusive society in which he moved, however, he was most popular; after his death his friends spoke of him in the highest terms of affec-

tion and regard. In our time, Chopin is played or attempted by everyone who claims to play the piano at all; it would be very desirable if only certain competent persons were allowed by law to lay hands upon Chopin's music, as he is of all composers the one requires the most finished and subtle rendering. Most of the Chopin-playing one hears, even by those who call themselves professionals, is heavy, coarse, inexpressive, unimaginative and as contrary to the

spirit of the composer as anything can well be.

The most salient feature of Chopin's music is that it never seems old-fashioned or dowdy. One might imagine while listening to it, that the composer beshown; in many ways we have not gone beyond it
—the harmony is still advanced, even in our day. What a contrast to Mendelssohn, contemporary Chopin, whose works do give the impression of belonging to a bygone time.

Chopin died at the early age of thirty-nine; we can only conjecture as to what he might have attained had he reached the threescore and ten yes of Wagner's span of existence. We may say with certainty that a richness and novelty of harmony, apparent in his later works, such as the "Barcarolle would have become habitual with him. The "Barseems to point the way into new paths: there are in it certain passages unlike anything else that the composer had hitherto penned-but death intervened, alas! and those paths were destined never to be trodden.

The influence of Chopin upon later composers has been great. There is no doubt that Liszt's manner of writing for the piano was in a large measure suggested by Chopin. Grieg. too, certainly based his method of composition upon that of our com-poser, who is the only writer whom it can be said that Grieg at all resembles. Though Anton Rubinstein was a man of very pronounced character and temperament. Chopin's influence is plainly to be felt in his work; while, coming to later times, such music as that of Paderewski, Scharwenka or Moszkowski could not possibly have been created without the previous existence of the pattern which they

In England, Chopin's influence has been but little. He appears to have exercised no fascination over the minds of our present-day popular composers. Can a greater contrast be imagined than that be tween Chopin and Elgar? This can easily be un derstood, as Elgar is not a pianist, and consequently has little sympathy with piano music, having gone so far, in fact, as to declare not long ago that in his opinion the piano would soon be an obsolete instrument. One man's ideas, nevertheless, are not sufficient to prevent the influence of Chopin from becoming strongly marked upon the composers of this country. That influence would be shown more in the manner than in the matter of writing. Chopin was of mixed Polish and French descent, and, while he always remained a patriotic Pole, he lived in France during most of his life, and the French side of his personality is very prominent in his work. We English are a hybrid race, coming from many peoples, including those of old Gaul; and though it is not to be expected, and is certainly not desirable, that our music should follow that of other nations, it is highly probable that something of the French THE ETUDE

elegance, vivacity and lightness will show itself in future work, and particularly in that for the piano, an instrument which demands all these

In one characteristic of his it is to be hoped that we shall not follow Chopin; and that is in the mel-ancholy which permeates much of his work. This in him was constitutional, and largely owing to his unsatisfactory state of health. Robustness delicacy are not incompatible, and should co-exist in the organization of a highly-gifted composer. So far it must be admitted that though the robust feeling in our national music has been fairly evident. the delicacy and tenderness have been almost altogether wanting. Delicacy and melancholy are very opposite qualities, and for melancholy we certainly ave no room. We attain nothing by vague dissatisfaction, or yearnings for other conditions of life: the capacity for decisive and vigorous action has always been a distinguishing feature of the

The greatest of the departments in which we shall do well by taking Chopin as an example is in his use of national folk-song and folk-tune measures as the basis of his work. Certainly the folk-music of Poland is no more distinctive than that of our own country; but we have suffered ours to decay, and only recently has there been any interest at all shown in it. People who live in large towns and cities can scarcely be aware that such music ever existed; but not very many years ago these old melodies were the every-day songs of English country folks.

Could any academy have turned out a Chopin? Hardly. This kind of musician is not to be bound with bands of scholastic forging. The Bird of Paradise will take to its wings and fly away from its cage, leaving its astonished captors wondering a itude in escaping from them after their kindness-shown by caging it!

Some there are who say that Chopin's temperament was of an entirely opposite kind to that of a representative Englishman. It is high time that the nonsense which is talked about our English roughness, bluntness and general ungentleness should be dropped. No man upon earth is so efined, gentle, and yet truly manly, as the cultured Englishman; in our general mode of living we are more refined than any other people. When we think of our delicate, fine poets, such as Shakespeare. Tennyson, Byron, Shelley and Keats; or of our artists, Turner, Leighton, Millais, Burne-Jones and Walker, for instances, we wonder why our music is expected to be boisterous and coarse. Truly, we are not given to wearing our hearts upon our sleeves, but at the same time we are a sensitive, nighly-strung and romance-loving people

In conclusion, it may be hoped that something of the spirit of Chopin will enter into our national music of the future-the patriotism and nobility; the grace, delicacy and refinement; the grandeur, fire and force; the unconventionality and originality

STOCK PHRASES OF THE PIANIST.

BY CHARLES E. WATT.

IT was William Mason, I believe, who coined the expression "stock phrases of the pianist," but it is such a good one that every teacher should contin-ually have it in mind and should constantly explain to his pupils what it means. The "stock phrases" in literature are those wise sayings, apt illustrations and pat quotations that have been used again and again because of their aptness and their wisdom, and which will be used through many succeeding generations of writers for the same reason. music writing there are certain passages which on account of their ease and showiness have become the composer's "stock," and which are used so often that the pianist who knows them intimately has nearly any piece of music half learned before he opens its pages. These include all sorts of scales and arpeggios, as well as certain other much-used devices, and it is because of this fact that the student is asked to familiarize himself with a great list of these things.

Technically the student might become entirely proficient in scale playing merely by the practice of the scales of C, D flat and D, and in arpeggios he would need but one of each group, as for in-stance, C. A flat, A. and F sharp; but this would not answer the purpose of gaining familiarity with "stock phrases" at all, and he must continue the study of these forms through all the keys in both

natural progression and in chromatic order, or else in even the simplest piece he may come upon some thing which must be learned note by note; when, if thing which must be learned note by note; when, if he were familiar with the scales and arpeggios, he could read the whole passage at a glance, and have already in his fingers sufficient technic to present in promptly. Here, then, is the reason for the seemingly endless study of scales and arpeggios, and as a matter of fact this routine should be kept up until the last of these "stock phrases" has become as familiar as the first.

This last will include not only every major and minor scale in parallel and contrary motion, and in thirds, sixths and tenths, but will not cease until these have been mastered in all sorts of rhythms and special figures, nor until they have been practiced exhaustively with the metronome. Arpeggios must receive the same treatment, and cannot stop with the major and minor chords, but must absowith the major and minor enorus, our must abso-lutely include all the dominant and diminished sevenths as well, and, if possible, all of the secondary sevenths also. Double thirds and double sixths are equally important, though they should not be taken up at the first by any means, and chromatic double thirds should be added as well as an elaborate drill in all sorts of embellishments, including a consistent and long-extended working out of the trill in its many manifestations.

THE MUSICAL EAR.

BY ALLAN EASTMAN.

At a recent meeting of the "Credit men" of several large commercial establishments the various features of their calling were discussed. In this gathering were men who determine how much credit they can safely grant to their employers' customers. With thousands of dollars' worth of merchandise. Among many other conclusions reached was the following: "It is rarely advisable to extend eredit to the cus tomer with a 'musical ear.'"

These guardians of capital did not go so far as to assert that the man with a musical ear was likely to be dishonest, but they insist that he is in all prob ability a poor business man and one incapable successfully carrying through a new commercial en-terprise. They contend that the artist and the business man represent distinct species and that the artist is not to be trusted with large financial transactions.

This attitude seems somewhat unfair to one who has made a study of musicians. Let us assume that Mozart, who possessed what is regarded as a typical musical car, was a bad business man. As far as w know he died in a miserable state of poverty. Patti. who has an ear which is considered a "perfect musical ear," both from the standpoint of appearance and ability, has proven herself a fine business woman and has accumulated a large estate.

What then is a musical ear? Think for a moment upon the radical difference in the shape of the ears of Beethoven. Wagner, Brahms, Liszt and Rossini. Many of these masters were perverse enough not to have musical ears that would coincide with the laws of physiognomists. If you are eurious enough to observe you will note hundreds of people who have what would be called musical ears, but who have no musical ability whatever.

Moreover, an entircly erroneous impression exist regarding the business ability of the musician. There are innumerable musicians who are noteworthy artists and who are at the same time fin business men and women. Remember Wagner Beethoven, Brahms, Kalkbrenner, Clementi, Richard Strauss and Saint-Saëns. It would seem that the credit man who bases his judgment of a customer business capacity or ability by his "musical ear would be about as biased and unfair as would be horse dealer who would judge a horse's speed by the animal's aural appendages.

The quality of the true artist is best shown in his rendering of small pieces, for, in larger works-as in scenic painting-the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's, who could not play decently a simple noc-turne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them-

LIFE OF DR. WILLIAM MASON

Dr. William Mason was born in Boston, Januar 24th, 1829. He was the third son of Dr. Lowell Mason, a man whose services as a pioneer teacher a teacher of elementary teachers on the soundest of sound principles, and in laying the foundations of musical intelligence in New England, cannot be overestimated. With such a father, it is not to be wondered at that William Mason showed musical talent early, nor that he became a genuine musician while he was yet a child. He devoted himself to the piano, and by 1846, when he was seventeen years old, he was already a concert pianist. He played in one of the Boston Symphony Concerts in March, 1846, and during the following winter season he played the pianoforte part in the chamber concerts of classical music given by the Harvard Musical Association. His studies in Boston as well as his concert performances continued until the Spring of 1849, when it was decided to send him abroad for further study. Leipzig, then in the fullness of the early Mendelssohnian enthusiasm, was the musical Mecca of the time, and thither young Mason went. There he enjoyed the instruction of Moscheles, Moritz Hauptmann and E. F. Richter, great teachersall of them, and there he imbibed inspiration and enthusiasm from that wonderful musical atmosphere which has always made Leipzig a paradise for musi-cians and students. But he did not restrict himself to the instruction to be had at one place, however valuable. He broadened and deepened his mental life by travel and by contact with different minds. He spent some time in Prague, as a pupil of Alexander Dreyschock. He visited many of the cities of Germany, making the acquaintance of musicians and playing with great success in public, and spent a part of the years 1853 and 1854 in Weimar, with Liszt, where he had for fellow-pupils, among others, Hans von Bülow, Karl Klindworth and Dionys Pruekner. He also played twice in London in 1853, and during his residence in Weimar he played both in public and at the ducal court.

Studies with Liszt.

That Liszt entertained a continued friendship for, and interest in his pupils was manifested in various ways, and especially from the fact that he kept up an occasional correspondence with him until within a few years of his (Liszt's) death. One of these letters, dated Welmar, December 14th, 1854, is in the most entertaining style, and nearly covers eight closely-written pages. It abounds in witticisms, puns and good-natured allusions to the personalities and characteristics of artists who, were visiting Weimar about that time, and pleasantly describes recently passing events. Among the names mentioned are those of Clara Schumann, Rubinstein, Raff, Cornelius, Laub, Singer, Litloff, Dreyschook, Pohl and

As a Virtuoso.

In another letter dated Budapest, March 2d, 1877, he writes: "During the time of your studies at Weimar, twenty-five years ago, you were then considered a virtuoso, and more than once astonished and charmed me by the display of your talent. It is extremely gratifying to me that you have established a wide reputation and won for yourself the fame of an extraordinary artist.":

tour, going as far west as Chicago, and taking in most of the larger cities. These concerts were pianoforte recitals, given with no assistance-prob ably the first of their kind in the country. But public playing was never much to Dr. Mason's taste, nor did he enjoy traveling. So he settled in New York after this tour, where he became known as one the most efficient, practical and live teachers of this or any other country. The writer of this article ean testify, from personal knowledge, that he was held in great respect and admiration in Leipzig-in fact. his reputation extends wherever music is known and



LAST PORTRAIT OF DR. MASON.

Labors for American Music

After he began his career as a teacher his public performances were comparatively lew. In 1855-56 he associated himself with Theo. Thomas, Carl Bergmann, J. Mosenthal and George Matzka for the purpose of practicing and performing the best chamber music, and the concerts they established at that time they continued for about thirteen years. Mr. F. Bergner taking Carl Bergmann's place after the first year. This club was particularly assiduous in making the chamber music of Robert Schumann known in New York. Mr. Mason received the honorary degree of Doctor of Music from Yale College

As a Teacher.

As a teacher Dr. Mason was distinguished by the originality of his methods. A hint he received from Liszt gave him the idea of the "two-linger exercise." which forms so important a part of his "Pianoforte Technics"-an exercise which is, without doubt, the most important single contribution to the technics of most important single contribution to the technics of piano-playing made highlist senting. It entails far-teaching consequences, and has revolutionized the practice, and technic of some of this best feathers in the country, besides, greatly modifying that of others. He has reast it in his "Touch and Technic" published by the published of "Irin Technic" published by the published of "Irin Technic" published by the published of "Irin Technic" and the published by the published of "Irin Technic" published by the published of "Irin Technical" published by the published by

great talent, if not even real genius, as a composer He wrote many pieces for his instrument which are the active country and soon made a successful concert parts of the state of the sta

Jervis and W. S. B. Mathews, all of whom have reached the front ranks of the musical profession.

His Loyable Personality

As a man Dr. Mason was distinguished by his sterling integrity, his genuineness, his lack of pretension, his openness and candor and his thoughtful consideration for others. He was quick to appreciate merit wherever found, generous in his sympathy and encouragement to younger men, and won not only the respect but the love of many who knew him but slightly. He was, essentially and technically, a gentleman, in the best sense of that abused wordman who commanded universal respect, and of whom not only the whole musical profession but every American ought to be proud.

JOURNALISTIC COMMENT ON DR. MASON'S DEATH.

The weekly musical papers, as well as the daily papers of the country, have devoted a great deal of space to notices and eulogies of Dr. Mason. In the city of New York, where he had so many friends, there were many beautiful journalistic tributes, and we reprint the following fine editorial from the New York Sun as an indication of the reverence of his fellow-citizens for this notable teacher and splendid

"For more than half a century Dr. Mason represented the highest in our musical culture. Himself the son of a distinguished educator of hardy New England stock-Lowell Mason, who 'made Boston a self-developing musical city'-he was not only a distinguished pianist and teacher, but he was a ioneer, being the first to introduce the piano music of Robert Schumann on his return here from Germany in 1854. He went abroad in 1849, no small undertaking for a musical student in those days, and studied the pianoforte at Leipsic with Moscheles, with Dreyschock at Prague, and from 1853 to 1854 was a Liszt pupil at Weimar. In his very interesting 'Memories of a Musical Life' Dr. Mason gave us one of the best portraits of the great Hungarian virtuoso and composer. He saw Meyerbeer, he knew Schumann, Berlioz, Rubinstein, Von Bulow, Raff. He took lessons in harmony from the veteran Moritz Hauptmann, He spent an afternoon at Zurich in 1852 with Richard Wagner, Mason was a genuine musical link between the Old World and the

"He became a zealous propagandist for the works of Chopin and Schimann, and associated himself with the Theodore Thomas string quartet in the performance of chamber music... There are New Yorkers who still remember the time when Theodore Thomas drew the bow across the strings, long before he swung his magnetic baton, Matzka, Mosenthal, Bergner were the three others in this quartet; William Mason took the pignoforte part in the concerted music. He was never the possessor of the grand manner in his art, never a master of broad dramatic effects and powerful tonal climaxes, as were Liszt, Rubinstein, Tausig; but his playing was characterized by finish, a sensitive delicacy, a sweetness of tone and touch, a poetic style; above all, he was what most pianists are not, he was thoroughly musical. No one who ever heard him play in old Steinway Hall the Mozart concertos for pianoforte and orchestra under the conductorship of Theodore Thomas will forget the plangent charm, the pearliness of scale and passage work, or the intimate, mel interpretation. Not a remarkable composer. Dr. Mason kas added his graceful quota to pianoforte literature. As a teacher he was remarkable. His influence was incalculable at a time when the country was full of musical quacks and charlatans. A well-read, modest, amiable gentleman, his heart was ever young, though he was nearly fourscore, and almost to the very last he followed the new developments of his art and attended musical functions with the zest of a true music lovers! His interest in young American musicians, never abated.

"The name of the Masons has always been prommently associated with the arts, with music, with the pianoforte and organ industries, with the drama; and it is saie to assert that William Mason will not be forgotten in the history of American music."

"The artist is the dhild in the fable every one of whose tears was a pearly Ah! the world, that cruel Stepmother, beats the poor child the harder to make him shed more tears." Heines

WHAT IS GIPSY MUSIC?

By EDWARD BAXTER PERRY

It has become quite the fashion of late years among a certain class of composers and players to affect much fondness for what is loosely termed

gipsy music."

This name is very generally, and in the majority of cases inaccurately, applied to pieces of a light, rather trivial, but expricious character, especially if in the mint key and containing a few odd, unusual harmonies; unusual that is, to the common ear.

These bits of would-be fantastic, mildly piquan the control of th

these bits of would be rantastic, intray piquonit and music are given the convenient and catchy title of "Gipsy dances," "Gipsy maiden," Camp-fire scenes" and the like to account for their innocuous vagaries of style and facilitate their sale with the

Imitations of Gypsy Music.

They are, however, as easily distinguished from They are, nowever, as easily usungustice from the real article, by the trained ear, as are the spuri-ous imitations of "darky melodies" now flooding our music stores, the aportheosis of "fools" music for the fools," from the few genuine old plantation airs of real negro origin, dating from before the war and breathing the heart-break of a race in bondage.

Breating the near-break of a race in obniage. Both are weak inaccurate copies, deficient, generally speaking, not only in the true spirit, but even in the physical features, the distinguishing traits of style and manner, by which the original may be

There is a real gipsy music, the crude but forceful expression of the impression, emotions, and experiences of that singular race, through the only medium of self-utterance which they know, and it has a musical and historical value entitling it to a legitimate in the world's musical literature.

The gipsies are so called in English because at the time of their first appearance in England they came (or were supposed to come) from Egypt, hence, "Egyptians" gradually perverted in popular parlance into "gipsies." But they have nothing in common with the once powerful, highly developed race ruled by the Pharaohs, in physiognomy, lan-

guage, customs or temperament. In France they are called "Bohemians" for a similar reason, and Liszt, in his able work on the race, and its music, uses that name because he was writing in French and there was no other appella tion by which to intelligibly designate them to the But they are not Bohemians and have no kinship with them as manifested by racial char-

Far back amid the mists of prehistoric ages they had their origin, certainly, in Asia, probably somewhere in India, and they are supposed to have been driven out of their early abiding place and forced to begin their nomadic wanderings by the Mongolian invasions between the tenth and thirteenth

All that is known is that they are the oldest, and at the same time the least civilized and progressive, of the same time the tests civilized and progressive, of the races now in Europe; having a distinct language and certain customs and unwritten laws exclusively their own.

Liszt on Gipsy Music.

Liszt says of them: "This people, that shares the joys, the sorrows, the prosperities, and misfortunes of no other; that, like an incarnate sarcasm, laughs at the ambitions, the tears, the combats, and festivals of all others; that knows not whence it came nor whither it goes; . . . that has no faith and nor whither it goes; . . . that has no faith and no law, no belief and no rule of conduct; that is held together only by gross superstitions, vague customs, constant misery, and deep humiliation; this people that nevertheless is obstinate, at the price of all degradation, to preserve its tents and its tatters, its hunger and its liberty; this people, that exercises upon civilized nations an indescribable and indestructible fascination, passing as a mysterious legacy from one age to the next, all defamed as it is, offers nevertheless some striking and charming

types to our grandest poets; this people, so heterogeneous, of a character so indomitable, so intractible, so inexplicable, must conceal in some corner of its heart, some lofty qualities, since, susceptible of idealization, it has idealized itself; for it has poems, and songs without words, which, if united, might perhaps form the national epic of the gipsies.

It is from this people that Liszt has taken the musical fragments wrought into his Hungarian

Their Sole Form of Art.

The music of the gipsies, as above intimated, was, and is, their one and only form of artistic expression. The craving for self-utterance, common to the whole human race, no matter in what primitive conditions, the mental and emotional activities and experiences which with other races find varied scope and vent in the different forms of art (including, of course, the different departments of literaing, of course, the different departments of itera-ture), with the gipsies are all concentrated into their music, which, by consequence, becomes intensely vital, racial, characteristic—vividly reflect-ing the elemental passions, the crude conceptions, the primitive but potent moods and ideas of these untutored children of nature.

This music is the life of the gipsy camps and This must is the life of the gipsy camps and endless wanderings, made simply but effectively addible in melodies and harmonies of their own untaught devising—as direct, natural, and free from subtile complexities as the life they embody.

A Music of Moods.

As in every racial art product, coming straight from the heart of the people, the form is the natural outgrowth, or crystallization of the subject matter, in this case extremely simple—it consists entirely of songs, dances, and marches of varying moods and styles, but all elementary in construction. Yet all have certain physical traits in common, certain distinguishing birth marks so to speak, by which they may be recognized.

Peculiar Characteristics.

Among these we may note specially the constant, almost invariable use of the augmented second in melodic progressions, in the minor, as from B flat to C sharp, from F sharp to E flat, etc., also the frequent, sudden modulations, or rather unprepared transitions from the tonic to the key a major third above or below and back again—as from C to E major or A flat major. But the most characteristic ear-mark is the peculiar ending to the majority of their melodies, to be found in the music of no other race, a sort of slow turn or lingering embellishment

on the key note, as if loath to leave it.

For example B-A-A-B-A-G sharp-A, or some similar figure, varying slightly in rhythm, but always

practically the same.

By one or all of these features true gipsy music may be known at sight.

The common belief that their dances are mostly in the minor is a mistake. They are usually in the major key and bright, though fantastic in character, but they contain frequent digressions into the relative minor by way of contrast.

"Frischka."

The best known among them are the "Frischka," a playful, capricious, daintily coquettish little dance a playtui, caprictons, danniny coquettisn intite dance in two-four or four-eight measure and moderate tempo, reminding one in mood, as in name, of our English word, frisky; and the "Zardas," a frantically impetuous movement, corresponding somewhat to the "tarantelle" though in a different rhythm and even more wild and furious in mood, suggesting the dance mood gone delirious

The best example of this form within my acquaintance is the last movement of the sixth Rhapsody by

Lassan.

The most familiar song from among the gipsies is the "Lassan," a dirge-like chant, slow, sombre, intensely melancholy, the expression of the deepest depression, even despair. Their marches, of which there are many, are bold, rugged, the hards because the consistent of some of rough human there are many are bold, rugged and the some some of rough human there are many are bold to the some of rough human there are many are bold, rugged and the some of rough human there are many are bold to the some of rough human there are many are bold to the some of rough human the some of the there are many, are bold, rugged, rather narsh, but stirring, with occasional gleen of rough hume-lightening their otherwise stem, defiant mood. The most familiar of these is the "Rakoczy" (pronounced rahkowtsee), named for and dedicated to the celebrated Hungarian general and patriot.

These marches were played upon a rude and very ancient form of harp in use among the gipsies, which is played with hammers instead of with the fingers, producing a clangorous metallic tone, well fitted for oroducing a clangorous metalic tone, well litted for his half barbaric martial music in the open air. Gipsy music reached its fullest development and

greatest plentitude in Hungary less than a hundred years ago. There this nomadic people was protected, encouraged and granted many privileges for centuries, by the successive kings, and attained more nearly to a permanent domicile and the beginning of civilization than anywhere else, hence, their one art

form flourished. It was in Hungary that Liszt obtained the mater ials for the "Rhapsodies." The "tone epic of the gipsies," as he called them.

But it is not Hungarian music as is so often stated, except in the sense that the gipsies were, stated, except in the sense that the gipsies were, in a way, adopted as the national musicians of Hungary. No note of it was ever written by a true gary. No note of it was ever written by a true Hungarian. Though temporarily naturalized it is as alien to that country as to all others of the modern civilized world, a vagrant waif from the far away past of humanity

A Common Imposition.

'n this connection, though it is perhaps not strictly in line with the subject of this article, I am impelled to mention an amusing but successful piece impertinence on the part of one of our leading bureaus one or two seasons back.

A string band, composed of alleged Hungarian gipsies, was widely booked in the West and South, with Lyceum Committees, Y. M. C. A. courses, and the like, on the statement that it was the Hungarian "Court Orchestra." Now as Hungary has no Court," and has not had one for many decades, it having been absorbed by Austria long ago, it can hardly have a "Court Orchestra." The cool effrontery with which the ignorance of our public-man agers included-was taken for granted, was an insult to our national intelligence.

EDUCATION.

A SYSTEMATIC education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his musical studies. Nay, his moral training is even of higher importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, love for the former and dislike to the latter. As regards his mental education, it is more important for him to know how to think than what to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the . Talented musicians sometimes languages. appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other

"BEAUTY in all the arts is the result of softness, smoothness, delicacy, smallness, gentle indulations, symmetry, and the like. When, therefore, in music the melody is vocal and flowing, the measure symmetry. rical, the harmony simple and intelligible, and the style of the whole soft, delicate and sweet, it may with as much propriety be called beautiful as a small perfect Grecian temple, or a landscape of Claude Lorraine."-William Crotch

TRIBUTES TO DR. MASON

From His Well-known Pupils, Associates and Friends By W. S. B. Mathews, H. T. Frick, Perlee V. Jervis, W. H. Sherwood

[EDITOR'S NOTE.—Mr. W. S. B. Mathews, whose apprecia-tion follows, was closely associated with Dr. Mason in the preparation of his famous educational works.]

AN APPRECIATION.

BY W. S. B. MATHEWS.

WILLIAM Mason's wholly peculiar position in American music and in the city of New York was due to a combination of at least three strong elements: First, to his musical equip-

ment, which was broad, deep, culti vated, and commanding. Second, to his personal character, which was gentlemanly, stable, affectionate, true, and pervading, whereby it made itself felt every contact he had with the world about him. Nathum Stetson (of Steinway & Sons) voices this well when he says that to take lessons of Dr. Mason was "almost a musical-religious training"—honesty and thoroughness being the keynote of the

And, third, Dr. Mason entered the New York musical life at an advantageous period; he set in operation new influences, and he was an indispensable element in the development of the young Theodore Thomas, who stood, later on, a most imposing figure in his turn.

This sensitive and affectionate young pianist of twenty-six did great things a quiet way. He set in motion the Mason-Bergman (afterwards the Mason-Thomas) chamber concerts, to maintain "the same standard as that of the celebrated chamber concerts of Mr. Liszt at Weimar;" out of this grew Theodore Thomas. He invented handy processes of piano practice, to mitigate the boredom of sweet Southern girls who hated exercises. Out of these inventions, many of them suggested by things he had observed in the practice of artists, grew the sys-

tem of technics. Later on, in Paderewski's first season here, when the critics were still in doubt whether Paderewski's playing was good or bad, it was certainly so "different," Mason sounded the proper note in an easy letter to a daily news-paper. Suddenly it set the keynote which everybody has since recognized

to be the true one. There is no one of the younger pianists, the great ones of our later experience, who has not experienced fresh inspiration from contact with this shrewd, many-sided, gentlemanly and sweet old musician. Baur, Gabrilovitch, and many others have testified to this.

To me personally William Mason was much the best musical friend I ever had. For thirty-eight years we had occasional contacts, and never without my learning something new of him, admiring more and more his rare personality, and looking up to the figure he made in the American musical world, even while leading such a quiet and seemingly absorbed

To me, as to Mr. Stetson, the religious and personal side of William Mason was equally striking with his musical gifts. Nobody came in contact with him without feeling this.

As a friend he was steadfast, true, willing to take trouble, ready to stand up for one, ready to fight if necessary. And best of all, he never forgot. If necessary, And best of all, ne never respon-Where you left him, there you always found him. In forty years of musical activity in a great city this kind of personal quality is bound to count. It did with Dr. Mason.

I have never met a pupil, an intelligent pupil of

fair mental qualities, upon whom Dr. Mason's per-

marking authority in piano technic; because he tried to teach something besides keyboard fluency, beginning where technic properly ought to begin, namely in "tone-production"—because tone-production is

sonality did not make this strong impression. Al-most invariably in after life they have referred to his lessons as having on the whole left the strongest impressions of any.

Some day he will be recognized as an epoch-

DR. MASON IN HIS STEINWAY HALL STUDIO.

the source of expression in piano playing. That is to say, the means whereby expression can be

Commencing at the head of the procession in New York in 1855, he died fifty-three years later, a most commanding figure, although a very old man, Such is the impression he gives from whatever standpoint his character may be studied.

He stood for the very highest ideals in music, in piano teaching, and in life.

DR. MASON'S GENIUS AS A TEACHER.

BV W. H SHERWOOD

In the death of Dr. Wm. Mason America loses one of her very foremost musicians and teachers. Dr. Mason was a most original and poetic musician of fine culture. His compositions are ideal, expressive and attractive to a high degree. His playing was full of rare sentiment, uniting a most exquisite touch with rare sentiment and color. I once heard him play the Schumann Quintet with Wilhelmj at the first violin in New York. Wilhelmj played as if his part was that of a solo artist, in fact in a somewhat more conspicuous manner than entirely in keeping with the ensemble; the other men did their work with a true artistic spirit, while Mason's part was always in evidence in the right proportion, with perfect taste and with an authoritative control, which really dominated the performance and carried the work through splendidly.

Dr. Mason's work on Touch and Technic contains much material that is unique, and as time goes on will be standard the world over. Like Konrad Kunz in his "200 Canons in the compass of five-finger exercises," Dr. Mason had the idea that the intellectual training of a piano player should be begun and carried on alongside of the technical and musical, in the very first stages or formative period of a student's

Mason's treatise on alternate legato and staccato, and his exhaustive treatment of the practice of scales and arpeggios, all subjected to a complete method of rhythmical control, are so well done that they will serve as a foundation to build upon, wherever piano music is known. While we may intro-

duce new ways of mechanical detail in passage playing and new and different varieties of staccato, and although we continue to expect valuable works, both in the study of music and of piano playing and of their relation to each other, there is much in Mason's work that is permanent and need not be done over.

My own course of instruction at Mason's hands in Binghamton, N. Y., where he taught one summer, with Mr. Hamlin E. Cogswell and other musicians, who have become renowned, can be numbered among the most progressive and serviceable experiences in my entire career. The models of taste, artistic insight and musical feeling, as exemplified by Mason at this time, no less than several practical and highly valuable rules to guide my technical practice, have been of lifelong value and certainly stamp Mason as one of the truly great teachers, such as Kullak, Weitzmann, Deppe and Liszt, with whom I studied.

Dr. Mason's kindly spirit and willingness to encourage and help a young hopeful like myself I remember with gratitude. His ideas and high standards were maintained consistently throughout his life.

WILLIAM MASON A MODEL TEACHER

BY HENRY T. FINCK.

It is often said that only one or two of every hundred students of music succeed in becoming public performers, the others-unless they change their profession-being "con-

demned to the drudgery of teaching." "Condemned," indeed! Is there no drudgery in the career of a singer or player? And, on the other hand, cannot a teacher win fame and for-

tune quite as well as a pianist or a prima donna? The late William Mason was proof incarnate that man does not necessarily make a mistake when he deliberately prefers teaching to playing in public. Did not his own teacher, Liszt, do the same thing in the last three decades of his life?

It was as a pianist that Mason began his career after his return from Europe, in 1854. He used to express the belief that he was the first who dared to tour this country without a singer or player to give variety to the entertainment. Musical taste was extremely crude in those days; what his audiences liked best was such a feat as playing Yankee Doodle liked best was such a reat as playing Tankee Boome and Old Hundred simultaneously, one with the right hand, the other with the left. Under such circumstances, it must be admitted, it required no great self-abnegation on the part of the serious young

sen-aonegation on the part of the serious young musician to give up playing and turn to teaching. It is fortunate that he decided to do so. As a player he could have done little more at that time than amuse idle crowds; as a teacher he could do his share—and a good share it was—of the cducational work needed to raise American taste in music to a higher level.

than ten or twelve who had ever learned and per-

sisted in positively correct habits of practice, Just

whose names were on this honor roll I cannot say.

I would not if I could, Let every Mason pupil ex

amine himself or herself and see 'if there be any

wicked way in him,' and if there be, 'let him re-

cording to the way the master preached, namely:

enough to perfectly anticipate what is due to be

done; slow enough to prepare every finger and

playing-member to do that very thing at the very first attempt (no stuttering or stumbling or second

trial); slow enough to accurately sense it with the

head and to accurately perform it with the hand.

the right time with

the right key in

the right touch.

This means: Putting the right finger on

SLOWLY, ACCURATELY, MUSICALLY.

pent and do his first works;' let him practice ac-

European Study no Longer Necessary.

When he was a student it was absolutely necessary to go to Europe for a musical education. In the last three decades of his career it was no longer necessary to do so; and it was largely through his efforts that this change was brought about.

Liszt used to lament the fact that what distinguished his own playing from that of others could not be imparted to pupils. On the other hand, he not be imparted to pupils. On the other hand, he never taught mere technical execution, except incidentally. "During the entire time that I was with dentally. "During the entire time that I was with him I did not see him give a regular lesson in the pedagogical sense," writes Mason in his Memoirs.

What, then, did Liszt teach? He taught "read-

ing," interpretation, expression in general. from the chair and told him: "Play it like this." From that one experience Mason learned one of the great secrets on which his own success was founded. "It eradicated much that was mechanical, stilted and unmusical in my playing, and developed an elasticity of touch which has lasted all my life and which I have always tried to impart to

my pupils." Mason imparted to his pupils a technic which had, among other merits, that of devitalizing muscular action in such a way that fatigue was reduced to a minimum-an enormous advantage when one considers how many hours a day even famous professional pianists are obliged to practice

By precept and example he taught the secret of that variety of touch which helps the pedal in secur-ing the richness and the chameleonic changes of tone color demanded by modern concert-goers.

Musical Expression.

The most important element in musical expres-The most important element in musical expression, as in elocution, is accentuation, and to this Mason paid special attention from the beginning, both as a pianist and a teacher. "All music," he said, "is full of nuances and accents of greater or less intensity, to which pupils hardly ever give any He made them attend to these nuances, following the example of Liszt, who was particularly insistent on accentuation. But Mason had learned the value of accentuation before he went abroad, as the impressive aneedote related in his

book (pp. 22-24) shows. Had Dr. Mason taught technic alone he would never have become as famous as he did. It was his regard for expression that made him a model

His pupils felt that they were getting resultsand that is why they all recommended him to other students, and why finally they came to him in such numbers that his Steinway Hall studio could hardly

He held pronounced views as to the importance of providing good instruments for beginners. An expert pianist, he said, can get a fairly good tone out pert pianist, he sain, can get a fairly good tone out of almost any piano, but young folks ought to have their ear for beauty cultivated by having mellow tones at their command from the beginning.

In discussing pianists of the day, Dr. Mason and In discussing plants of the day, br. Mason and I had many an "indignation meeting" at the modern tendency to play fast music too fast—in what Bilow called the "sewing machine" style, and recalling Schumann's amusing directions, in one of his pieces. "as fast as possible" followed by "still

When Mason's book came out I was surprised that he endorsed in it the current amazing idea of tempo rubato—the notion that it is only within the bars themselves that retards or accelerations must be made, strict time being otherwise maintained. It was not thus that Chopin conceived the rubato (Berlioz came to the conclusion that Chopin "could not play in time if he tried"), not Liszt, nor Rubinstein, as I know from personal hearing; nor does Paderewski, nor did Mason himself when

His Kindliness.

He lived eighty years, but, till nearly the end, his short, stocky figure, inclined to stoutness, and his kindly face, with its obbligato big eyeglasses and genial expression, was a familiar and welcome sight in New York concert halls. Unlike so many professionals, he was always sympathetically interested in the new composers and players. From Paderewski and MacDowell down, those who had real talent found an enthusiastic and appreciative friend in William Mason and a welcome at his home, where one could always find the elect of the musical world.

July the state will

THE ETUDE

MacDowell was one of his great enthusiasms, and he has told us in his book how he made converts for him by playing his sonatas till the hearers

became enthusiastic, too.

He never missed a Paderewski recital, and he once said to me that Liszt himself did not play his rhapsodies more wonderfully than Paderewski did. How highly Paderewski esteemed him in turn is

ntow highly traderewski esteemed min in turn is some per the fact that he was one of a few intimate American friends to whom the great pianist never failed to cable a "Happy New Year," from what-ever part of the world he happened to be in.

ever part of the world he happened to be in.

In his home, Dr. Mason's inclinations for the other arts were revealed, the walls of his drawing room being lined with paintings by Childe Hassam

and other artists of note.

He had no enemies or detractors, so far as I know -a fact which speaks volumes for his character.

PITHY SAYINGS BY DR. MASON.

BY ROSE W. GREENHOF.

To the many pupils of the late Dr. William Mason, with the news of his death, must come a sense of deep, personal loss, and as one who counts it one of the greatest privileges of a lifetime to have studied with him, I venture to offer a few personal

He had a way of enforcing his teaching by short, He had a way of enforcing his teaching by short, pithy saying: and illustrations which were often very original. To a pupil who came to him with a good many hod habits, he said: "One might as well attempt to pclish a pine board before it had been on the property of the same leading to perfect the transfer as year. In the course of the same leading to the property of the transfer as year. I impress in a year, impressive. present condition. In the course of the same res-son he repeated several times in a very impressive manner, "Cease to do evil, learn to do well." In regard to pupils who failed to follow his di-

rections, he said that he would not employ a physician unless he meant to take his medicine.

efan uniess ne meant to take his medicine.

He once said to a pupil who had not mastered the art of quiet hand in legato passages. "Your hand bobs up and down like a hen's head when picking up eorn," and to another whose touch was de fective, "You cught to have a touch like the tread of a cat, but yours is like the tread of an ox.

or a cat, but yours is like the tread of an ox.

He likened the piano to a human being which
only gave out its best in respense to leve and
gentleness, saying that pounding only brought forth harsh tenes from the instrument and that the sweetest, richest tones were produced by a caressing stroke upon the keys.

His own touch was exquisitely beautiful, and the writer always felt that he touched the keys as though he loved them.

He had no patience with inaccurate reading and remarked once that one might as well go to his a, b, c teacher every time he read a new book as to a, b, c teacher every time he read a new book as to depend upon his music teacher to correct mistakes of that kind. He said on one occasion, "If there is even a fly-speck on your music, I want you to know it and where it is on the page."

He had the rare faculty of inspiring his pupils to do the best that was in them; in fact, one felt that it was almost an unpardonable sin to do otherwise. Severe and unsparing in his criticism, he was equally appreciative of work well done, and a word of commendation from him could lift the pupil to

His teaching was in principles which always involved more than the mere work on hand, and his constant aim was to make his pupils self-reliant. constant am was to make his pupils self-reliant. He used to say, often, "You don't want to take music lessons all your life. I want to make you independent as soon as possible."

He, also, entered into his work with all the ear-

nestness of a religious teacher. He affirmed that he considered no teaching worth while that did not deal with the principles that pertain to life, and not only to this life but the life beyond. "Try to do a little better each day than you did the day before,"

was one of his sayings.

About two years ago he was speaking one day of the future, and said that he believed that the present life was only a preparation for the next and that all the knowledge in any line acquired here would be of use hereafter. "People ask me." he said, "if I expect to play the piano in the other world. No, not exactly that, but I expect to use that knowledge in some way."

Those who knew him and felt the power of his strong personality can but think of him as having joined the "Choir Invisible."

DR. MASON'S PERSONALITY.

BY PERLEE V. JERVIS.

On the eve of my departure from the city I find it impossible to comply with your request for an article on Dr. Mason.

His powerful influence on music in America, and His powerful mintence on muse in America, and upon teaching and piano playing in particular, is a matter of record and history so universally known that I need not enlarge upon it. I would like to speak of some characteristics of the man, however, that have been an inspiration to me and undoubtedly that have been an inspiration to me and undoubtedly to hundreds of his other pupils who loved him as much for what he was as for what he knew.

First. He was absolutely free from personal jealousy; he saw at once the good, even in his enemies; ousy; he saw at once the good, even in his enemies; generously dwelt upon that good, and if forced to criticize always did so in the most kindly spirit. At eriticize always did so in the most kindly spirit. At one period of my study with him his health gave way and he was obliged to give up teaching for nearly two years. In considering the matter of a new teacher for me we went over a list of the prominent teachers in New York, one of whom he recommended to me, saying, "He does not believe as I do, but he can do some things for you that are very necessary to be done at the present stage of your necessary to be done at the present stage of your education. I advise you to go to him." It was not until some months later that I learned that this teacher was a bitter enemy of Dr. Mason and had passed him without recognition for years.

At all the important concerts and piano recitals in

New York Dr. Mason was to be seen. He was always first to recognize and applaud good points in the playing of friend, rival or unknown artist. suspect that there is more than one artist in this country to-day who had his first encouragement and inspiration from Dr. Mason's enthusiastic "bravo.

Another characteristic of Dr. Mason was his will-ingness to help others; what he did in this way will probably never be known. More than one teacher owes his start on a successful career to Dr. Mason's kindly interest; he sent me my first pupils, and continued to send them as long as he lived; was ever ready to give advice drawn from his rich experience, this always freely and without charge; many other pupils can tell the same story.

His Patriotism.

He was an active propagandist for Grieg, Mac-Dowell and many American composers when they were practically unknown in this country. A wellknown work on music by a fellow-musician, in my cpinion, owes its success in getting before the pub-lic largely to Dr. Mason's efforts in its behalf. On every subscription list for the aid of a sick or unfortunate artist you could always find Dr. Mason's

Another characteristic of Dr. Mason was his progressiveness. He was always up-to-date, nay, ahead of date; he knew all the great pianists, attended their recitals marked their excellences as well as their defects, and was ever on the lookout for better ways of doing things. How in advance of his time he was is evidenced by the fact that many features of technic that are being noisly exploited in certain methods at the present time originated with or were used by him twenty-five years ago when I studied with him. I have it on good authority that there is, or was, one teacher in Europe who made use of some of the prominent features of "Touch and Technic," giving his pupils to understand that they were original.

More than any teacher I ever knew, Dr. Mason had the power of throwing a flood of light upon a subject by an apt illustration and in a few words. A well-known musician said recently that he more from Dr. Mason in one lesson than he ever had from any other teacher in five.

The keynote of his character was love, love of Gcd and of his fellow-men; love was a word he used constantly in his teaching and from which he drew many effective illustrations, and perhaps his most enduring monument will be found in the hearts of his pupils who, in Wordsworth's words, will remember him for

"His little, numberless, unremembered acts Of kindness and of love."

THE study of thoroughbass (harmony), even though it be superficial, conduces to a better under-standing of good compositions, for it renders their construction intelligible; indeed it is the grammar of music, and therefore affords an indispensible insight into the nature thereof .- Moscheles.

With Dr. Mason in the Studio

BY E. M. BOWMAN

IThe following is from an interview especially obtained for THE ETUDE from Mr. E. M. Bowman, the wed-known teacher, who was closely associated with Dr. William Idason,

privilege, as pupil, friend and associate, of knowing Dr. Mason intimately. For a time, after I came Gom St. Louis to settle in the East, I was privileged, at his invitation, to receive my New York pupils in his studio at Steinway Hall, he. on those days, receiving at his beautiful home in 'the Oranges,' New Jersey, such pupils as lived in that

"Following, and eyer since, that period I have occupied a studio on the same floor or adjoining Dr. Mason's at Steinway Hall. We have at times taught the same pupils, he guiding the interpretation and I the technics. Our pupils have gone freely from one of us to the other and all our relations during these more than forty years have been characorized by unbroken confidence and affection. Musically, William Mason was my father, my brother, my example and my nearest, dearest friend. I feel his loss deeply; it is irreparable; there is none to take his place.

"Naturally, however, I feel some delicacy in ob-

truding my personality at the present time when the grief of friends and loved ones, nearer to him than , is so fresh and poignant. When a famous person dies unimportant people sometimes seck to make capital out of an alleged intimate acquaintance or friendship. I do not care, even by the remotest suspicion, to be counted in that class. I may be warranted however in saving a few things about this master whom so many loved. It seems but yesterday when, as the result of a youthful companionship (in St. Paul, Minn.) with Frederick W. Root, the now and for many years well-known voice teacher, of Chicago, sen of George F. Root, the composer, I imbibed my first inspiration to come to New York to study with William Mason. The morning will long be remembered on which I went to take my first lesson in his studio at Steinway Hall and the feeling of trepidation which certainly did not inspire my first performance before him of his charming study, Au Matin. He was kind enough to place a cushion for me on which to break the fall, as I finished, and ere long I was able, with one foot on the pedal and two hands on the keyboard, to steady the world a bit and to reduce to bearable degree the sensation that I was somehow up in the air.

How He Taught.

"It was his custom at that time to devote the first part of the lesson to technic and the latter part to interpretation. The technic included the more primitive forms of the two-finger exercise; slow, full-toned scales, and scales in accents of 3ds, 6ths, 9ths, especially of 9ths, (1) hands together, similar mction, an octave apart; (2) in mixed, contrary and similar motion, and (3) in canon form, in tenths upward and sixths downward, and in sixths upward and tenths downward. Then came the arpeggios founded on the major and minor triads, and then these founded on the diminished and other seventh-chord formations, as seen in his clever sequence of Primary and Fourteen Changes, which, with a few transpositions thereof, practically covers the field of seventh-chord arpeggios.

"The technics were practiced with accentual treatment, as now, but less elaborated in that particular. Dr. Mason ever sought to impress us with the idea that the practice of all the fundamental forms of scale, chord and arpeggios in fundamental varieties of touch, style, rhythm and speed was in the highest sense economical, sensible and necessary. With the added years these have become more elaborate.

"His method in regard to the teaching of pieces was as follows:

"By talking about the piece as a whole, and in the larger sub-divisions, the phrases and, finally, in the details, down to the smallest motive, or by

"For a great many years I had the honor and enable us to grasp the inner poetic meaning of the work and then to utter that meaning as though it emanated from the soul, as an improvisation or composition of our own. We were taught to under stand and to feel; to apprehend and to express.

"At school we were taught the 'three R's.' From

William Mason we learned to set equal store on the three H's, namely: 'To understand with the Head. Intelligence.

"To feel with the Heart. Emotion.

"Dr. Mason's pedagogic system laid equal stress on each of these three. The head must grasp and illuminate what the heart is to feel and the hand

"To express with the Iland. Execution. "Keep doing these exactly right faings until the habit of doing them is established. Then speed up the movements by prudent advances until the degree of celerity and 'reserve skill' shall have been to express or execute. The heart must quicken into reached which is necessary to impart to the playing life that which the head has analyzed and the hand that sense of ease and repose which are positively necessary to artistic performance.

Dr. Mason's Playing.

"If the thousands of teachers who read THE ETUDE will burn this method of practice, so as with a branding iron, into the minds and hearts of their tens of thousands of pupils there will be in the next generation of players less cause for boastful comparison as to accuracy between the foot-pedal-thumb-levermachine players and the kead-heart-and-hand players, which is now made by agents to the disadvan-tage of the latter. Witness William Mason's own playing. How clean and perfectly finished it was! How finely cut was every phrase in every part! How rhythmically clear from beginning to the very end! There was no blurring of pedal; no slovenli ness; no 'brushing the dust into the corners'-a favorite criticism of his on unfinished playing. And as to tone-quality, it was full, round, mellow, musical; under his fingers how a melody sang! Who ever heard him shatter a tone or smite the keys as do many pianists of the present day?

"Mason's playing was ever and always idiomatic to the piano as such; he knew its limitations as well as its qualities and powers, and, gu . 2d by a wondrously sensitive musical ear and taste, it was as impossible for him to transcend those limitations as it would have been for him to strike a friend. All his ideals as to piano playing were models in artistry-tone, touch, rhythm, finesse, phrasing, climax, cadence, everything that operated to express the poetic content of the music,

"To him music was the Art Beautiful. Tone that was strident, noisy, hideous, and effects that were extravagant, bizarre, non-idiomatic to the piano, found no toleration in his teaching, his playing or his hearing. He was a pianist in an ideal sense and his compositions, like those of Chopin, are essentially piano pieces. On listening to them it would not occur to one, except in isolated phrases, perhaps, that the effects obtained could be improved or even maintained by transcription to the orchestra, organ or other instrument.

Dr. Mason's Compositions.

"As to the future of Dr. Mason's compositions, I have thought for many years and have often said in conversation that, as we shall swing back to a purer, more beautiful style of pianism, the compositions of William Mason will be regarded with more and more favor and their use will greatly increase, In the hands of a real pianist they are jewels, They are all familiar to me; I have seen many of them grow from the first sketch to the completed manuscript and have often had a small part in helping to decide the better way, in two or more ways, when the composer thought that he needed to hear the passage with other ears than his cwn.

"Every composition of his has more or less distinction. I do not recall a trivial one among them all. It was his practice to compose only when he had musical ideas to express. He never wrote a 'potboiler' in his entire career. His own compositions, particularly of later years, and especially Lis editions of the writings of other composers, are always excellent as to fingering, phrasing and style of deplaying the piece, in whole or in part, he sought to edly that among all his pupils there were not more dent. In this the Mason editions are very different



DR WILLIAM MASON AND E M ROWMAN

is to utter. The hand must be trained to utter the message which is given to it by head and heart, Who of Dr. Mason's pupils has not listened time and again to his lecturette on Head and Heart, ever new in some detail of word, expression, look, gestare or illustration, but ever old, like Truth and Virtue? And who will forget the emphasis on impor-tant words expressed by his gestures, sometimes in one form, sometimes in another, taking form frequently in a stroke of the back of the fingers of the right hand (the hand half open like a jack-knife half open), against the music-page under discussion, or of the back of the fingers of the right hand in the palm of the left; or, again, of a certain fashion he had of pointing with the index finger of the right hand to the passage in question, a movement that was individual and characteristic?

"When any certain passage presented greater technical difficulty than neighboring parts, he was wont to pull the passage to pieces and build up or have rs build up special exercises in sequence form on the particular motives offering the obstruction. These he would require to be practiced with varying accentual treatment and so exhaust and batter down the difficulty.

His Teaching Methods.

"About Dr. Mason's teaching in respect to methods of practice much can be said. I can tell you what I have heard him say so often that no wonder at times their utterance took on an earnestness and intensity that suggested dangerous proximity to the limit of patient endurance. He has told me repeat-

from the work of certain other editors whose purpose is apparently to enable their publishers to beat the copyright law, rather than to facilitate the study and performance of the piece itself.

Dr. Mason's Position as a Teacher.

"To me the teacher's art is the greatest of all. The teacher lives in his pupils and in his pupils' pupils, an ever-widening stream of influence. Pianist and composer though he was, William Mason's supreme title to musical immortality is vested in his superb genius as a teacher. I do not hesitate to declare that in my opinion the theories, principles and practice presented in Dr. Mason's various works on piano study and piano playing, as in his piano methods, and notably in his greatest work, "Touch and Technic," constitute far and away the most important contribution to piano pedagogic and piano study that has ever been made by anyone since the investion of the piano. The truth of this statement will be admitted. I think, by anyone who will adequately, with open mind, investigate and test the system. Its value will be appreciated better and better as the years shall come and go.

"The readers of THE ETUDE and of other periodicals owe a debt of gratitude which cannot be easily measured to W. S. B. Mathews, co-laborer with Dr Mason for his always lucid and loyal analyses of the Mason system.

"Dr. Mason's influence as a teacher, through his hundreds of pupils and by the spread of his works, will widen and deepen like a great river on its course to the sea. His ministry, too, to his pupils was not alone musical; it dealt with the problems of life. In his lessons we shall ever remember with what fine and perfectly natural gradations he was wont to pass from the correction of a specific fault to the enunciation of broad principles of thought and action, the observance of which would make not only the specific fault, but, as well, the whole brood of analogous faults, in music or out of it, impossible.

"Personally, Dr. Mason was a refined, noble, lovable character; modest, approachable, ever sympathetic and helpful to younger artists and students needing encouragement and advice. I could fill an entire edition of THE ETUDE with personal incidents and illustrations of his characteristic traits, but I must close with a reference to his last visit to my studio.

A Lost Visit

"It was a lovely day in June and but a few days before the final illness. I was in the midst of a lesson, but I quickly recognized the familiar knock on the door and hastened to open it and invite him in. As he crossed the threshold there seemed to be a halo about him irradiating sunshine, illumination and benediction. He was, it is true, pale of face and hesitant in pace, but his spirit was still regnant in the familiar 'How are ve?' the greeting that I have heard these manifold hundreds of times, and I saw not, save by intentional scrutiny, the enfeebled form or the drooping eyelids nor noted the slower steps as he passed along and took his seat in the chair that I had just vacated-my teaching-chair-almost, it semed, as if to give me a lesson, as of yore.

seemed to see him that morning as I had so long known him and as he now must be, in that realm of eternal youth, health and happiness, with eye alert, with face illumined, with mind intent, with form erect and squared as always to duty and onportunity to do good. As we sat there, he in my chair and I on a piano stool facing him, he fell to ruminating on the past. At length he remarked, referring to his long career, accompanied by a peculiar nodding motion of the head as if to lend emphasis to the doubt in his mind:

"'I don't know if it has been at all worth while," "'Well! I know if you don't,' was my quick rejoinder. 'Speaking for myself, and I am only one of your hundreds of pupils who no doubt feel much as I do, I began taking lessons of you in 1866; this course of instruction in one way or other has continued to the present hour and I want to tell you, my dear friend and master, that in all this time I have never practiced an hour or given a lesson

THE ETUDE

which has not been permeated and blessed by your instruction and influence. I am sure that there were then, as now, while I speak to you, tears in my eyes and in my voice.'

"The dear old smile spread over his face, a faint trace of color came to the wan cheek, his eye kin-dled and the voice, warmed and deepened by the unique love which a great teacher ever feels toward an earnest, loyal pupil, took on again the old-time firmness and chiseled clearness of enunciation as he

'That is very kind in you; I thank you.'

"As he uttered the last clause he brought his hands together across his chest with the tips of his fingers touching each other in the significant way which those who are familiar with his gestures will readily

"This seemed to be the natural conclusion of our visit and he rose from my chair to take his leave, the last time, in the Providence of God, that he was ever to honor me by sitting there. I followed him, impressed by sad forebodings, as he passed out of the door and along the hall to the head of the stairs, down which, accompanied by his attendant, he went, the stairs up and down which he has gone for nearly fifty years, but which, alas! will be honored by his steps nevermore."

WHAT SHALL OUR PUPILS PLAY?

FREDERIC S. LAW

How many of our pupils are always ready with something to play? Does it not frequently happen that the pieces they are studying are insufficiently prepared for performance before others, and that those less recent have been partly forgotten, so that they also are equally out of the question? Be-tween these two unsteady stools the would-be player often falls to the ground, as all teachers know to

The best remedy for this disheartening state of affairs is the radical one of last year's pieces. Most pupils, however, greet this proposition with a feeling of dismay. "What!" they cry. "Those old things long ago consigned to the limbo of forgetfulness?" Yes. If they were worth playing last year they are worth playing this year-more so, indeed; for with your general advancement in musical experience and technical skill they can be executed with great mastery and intelligence, their possibilities more fully exploited.

Keeping Pieces Ready.

Learning a piece that shall always be at one's command is like roadbuilding. When a fine road completed it does not long remain of itself in its first condition; it soon requires care and attention, more so at first than later when its bed shall been thoroughly shaken down and accommodated to the ordinary exigencies of travel. So a well-learned piece also requires constant care and attention to keep it in its original state of finish. Few realize what vigilance is necessary to keep up even a small number of pieces that shall always be at one's command. In art, as in life, one's present acquirements are built up on what has been previously attained; a strengthening of the foundation results in the greater solidity and beauty of the ever-growing superstructure. At the beginning of every season the teacher should review the work of the season before, which is thus brought up to higher point of refinement than was possible at the first time of study, and forms the basis of a working repertoire.

A Practical Plan.

The following letter, which was written by a teacher to one of his pupils, suggests a plan that may be recommended to those who labor under the chronic disability of having nothing to play. The scheme, to be sure, is on a rather extended scale, being designed for one who was herself a teacher and hence eager to improve during spare time; but it can readily be cut down for the less ambitious student. An hour a day devoted to such practice for two or three months will be found to work a vast change for the better when study with a teacher begins again: My dear Miss:

It occurred to me that if you adopted a system

for regular practice you could accomplish a great

deal. For instance, you might try this plan:
Take one of your more difficult pieces and devote
an hour a day to it for a week or ten days—better in two periods, however, than in one. Then put aside with others that you have mastered and play them all over once or twice a day to keep up your repertoire. Pieces that you know very well need be reviewed but two or three times a week. Then take another period for technical practice—studies, finger exercises, scales, arpeggios, etc., until you can execute them fluently and easily. etc., until you can execute them mently and easily. I should not attempt too much variety in these. Find what seems to do the most good and keep it up for a month or more, when a little change may be advisable. I think studies are only valuable when played with the utmost fluency, so do not take many of them but work them up to a high point of execution—half a dozen will last for three months, if well selected. Then do not attempt to do all your technical practice at one time; let it alternate with some familiar pieces, so that you may not fatigue yourself and thus run the risk of muscular strain.

In this way I should review all your recent work. to the way I should review all your recent work. Constant reviewing is the only way to keep up a repertoire, and this is not always possible when one is with a teacher. Then, too, you have no doubt found out that you can accomplish more with a single by the little of the constant of th piece by letting it go for a time and taking it up later. You could carry out this scheme in two hours a day, with perhaps taking a little extra time to play well studied pieces for your own enjoyment at some period of the day or evening. Sincerely yours,

MUSICIANS AT RECEPTIONS.

THE custom of inviting musicians to receptions with the object of inducing them to perform, is one that many great artists feel is altogether reprehensible. The artist likes to feel that he is person-ally desirable as a guest. It is uncomfortable to know that the sole reason for his presence at the social function is to entertain. The doctor, the lawver, the merchant is not required to give an exhibition of his ability-why the artist?

The young teacher who is endeavoring to establish a business finds the reception a valuable adjunct in securing publicity. It is to the young teacher's interests to secure an engagement to play at local concerts or receptions, no matter whether there is any remuneration or not. With the mature artist the condition is different. Except when visiting friends to whom the artist is under personal obligations there is no reason why he should be called upon to give his professional services without remuneration. The following, which appeared in Harper's Weekly, gives some interesting aspects of the question:

At a reception Jules Massenet, the composer of the operas "Werther," "Manon," "Ariane," etc., the other day related out of his rich treasure of anecdotes some amusing artist stories. Liszt was talked about, and Massenet told that the great virtuoso had a genuine dread of invitations, because he was afraid of being asked to sit down at the piano and play. "They throw a cotellete before you." he exclaimed, "and say, 'Now you must play.' No, no, I don't want this."

Chopin, too, hated playing at social festivities. To a lady who, after the dinner, asked him to play he melancholically answered: "Is it really neces-sary? I only ate so little." These stories reminded Mrs. Munkaczy, the widow of the Hungarian painter Mrs. Munkaczy, the widow of the rhungarian panel. Michael Munkaczy, who among others had listened to Massenet, of a singular experience she had with Rubinstein. It was in London. A prominent lady wanted to invite the artist, together with some princes and diplomats. "If he has any idea that you princes and diplomats. If He has any near that you would ask him to play he is certain not to come," said Mrs. Munkaczy to the lady. "I must be able to promise him that he will not be importuned." "The piano shall be hidden," the hostess replied. "I swear

Rubinstein came. Everything went all right. The Adomistent came: Everytining went all right. She plano was standing in a corner of the large salon, and was even, out of precaution, covered with a and was even, out of precaution, covered Mrs. St. Marter the dinner Rubinstein approached Mrs. St. Markaczy: Why, haven't they a piano here?" "No. no dear friend; but, yes, of piano nere? No, no, dear friend; Dut, yes, course they have one, but it is never used. I think it is over there under those rugs." Five minutes it is over there under those rugs." later Rubinstein was sitting before the instrument and he played for a whole hour.

LETTERS TO PARENTS

By JAMES FRANCIS COOKE

A Tactful Way for the Teacher to Tell Some Things That All Parents Should Know

THE intelligent cooperation of the parent is of unless the pupil plays slowly at the first he becomes greatest value to the teacher. Very few parents of our day have had any musical advantages whatever. The teacher requires the pupil to do many things that seem illogical, even unreasonable, to the parent. How to inform the parent is always a great question. An individual 'etter sometimes offends, but if you make an annourcement stating that you intend to send a series of letters to the parents of all your pupils with the view of improving your work through their cooperation you will doubtless find that the parent will look forward to your letters with delight.

The writer has tried this , n and he has found the most enthusiastic approviation among his patrons. The work of the pupils improved from the start and the good effects of the initial campaign have lasted for many years. A written letter is always more effective than a printed notice, but some of the writer's pupils have had letters similar to the following printed and have made a practice of sending them at stated intervals of one month after the first lesson of the new pupil.

Instructing the Pupil Not Enough.

Teachers make the mistake of expecting their pupils to discipline themselves. Discipline is a matter of habit and must be cultivated. Very few young pupils have wills strong enough to direct themselves. They need continual reminders from their parents. In this way they in time attain selfcontrol, but intelligent parental assistance is always valuable. The following letters may be changed and adapted to circumstances. The additional interest in your work which these letters indicate will also have a very good effect upon your business and unquestionably secure the interest of other parents may be seeking musical instruction for their

A Letter on Practice

I have found that it is best to commence a letter campaign with the subject of practice. Announce your intention in a short paragraph and do not make the body of the letter longer than three hundred and fifty words at the most.

My Dear Mr ... I have planned to send a series of letters to the parents of all my pupils during the coming season. My object is to invite your assistance in the cultiva-tion of some details that must be worked out at home. The pupil is with the teacher only one or two hours out of one hundred and sixty-eight hours. It is what the pupil does in the one hundred and sixty-six hours at home that counts. I want you to know that I am taking a personal interest in your hild and am anxious to work with you for success.

Practice is the great lever of success in music. Practice must above all things be regular. To practice three hours one day and not at all for the three following days is worthless. One good half hour spent regularly is better than the above plan. When possible it is better to have the practice period divided. The following plan is a good one:

Morning Afternoon Technic, 10 Minutes. Technic, 10 Minutes. Studies, 10 Minutes. Pieces, 10 Minutes. Pieces, 10 Minutes. Review, 10 Minutes.

When a larger period is prescribed the time may be divided proportionately. When once the pupil has commenced musical work it should be pursued with great regularity to the end. My next letter will be upon the necessity of slow practice.

Very cordially,

II. A Letter on Slow Practice.

My Dear Mr ...

Parents often wonder why teachers oblige piano pupils to play so slowly. The reason is that in playing, so very many things have to be considered that

confused and forms the almost ineradicable habit of making mistakes. No pupil should be permitted to play a new piece or study rapidly. By slow play-ing the mind and the fingers become so carefully trained that after a time a kind of automatic control comes into being. The fingers seem to go by themselves. Then the mind steps in and again takes a higher control and the pupil who has mastered the finger part of the problem is able to play with expression.

The great Napoleon once said, "I am in a hurrytherefore I will go slowly." Virtuoso pianists all know that if a passage in a piece is to be played at a very rapid rate, it is better to prepare that passage at a very slow rate until mastered absolutely.
Then the speed is gradually raised.
Encourage your child to play very slowly. It

saves both time and useless mistakes. Very cordially,

III.

A Letter on Concentration.

My Dear Sir.

Without concentration practice is useless. The teacher's greatest problem is to secure concentration. It must be cultivated and can rarely be developed by continual criticism. I endeavor to make the work of all my pupils as interesting as possible. I choose as attractive teaching materials as I can find and then I try to present them to my pupils in the most interesting form.

The pupil should never be permitted to practice when genuinely tired. The plan of having the pupil practice immediately upon his return from school is not advisable. Better let him play for an hour or so and then let him read some interesting book for a little while. Then he will be in condition to do some good practice.

The piano should be so located that the pupil may not be distracted by the sight of his companions playing in the street. He should learn to know that his practice hour will be respected. He should know that he will not be disturbed by conversation in the room or by the intrusion of strangers. Time and again I have pupils come to me and say: "I couldn't practice. We had company." I have known weeks to be wasted by "company."

If the pupil apparently has his mind on other

things or is not doing the lesson assigned to him he should certainly be reminded by the parent. Anything you can do to assist me in securing concentration will be heartily appreciated.

Very cordially,

TV.

A Letter on Exercises.

My Dear Sir I frequently have parents ask me: "Why are exercises necessary?" It would be possible, of course, to teach piano without the use of exercises, such as finger technic, scales, arpeggios, etc. In fact, many pianists advocate this, but teaching piano and playing piano are two very different things. Teachers find that exercises are an economy of both time and labor. Exercises then are given for economy They are short cuts. One exercise may embody movements that may be found in a thousand places in pieces. Exercises make the acquisition of pieces more agreeable.

I do not think that too many exercises are advisable. I endeavor to select a few good ones at a time. Exercises are also desirable in cultivating touch. In pieces the mind of the pupil is diverted by one hundred or more other things. In exercises he can if necessary concentrate his mind upon the matter of touch.

My next letter will be upon the subject of regularity

Very cordially,

A Letter on Regularity.

My Dear Mr. Very little can be accomplished in music without regularity. It is very much the same as with school work. In some European countries teachers have arisen who have advocated a plan of public school education upon an irregular basis. The pupils were taught at "all hours" and without system. These methods have always been short-lived.

It is best to have a regular time for practice and the pupil should report to the musical instrument at that time if his inclination, interest and love for music do not induce him to go to the instrument earlier of his own accord.

The lessons should be regular. A lesson missed always means a set-back. It seems to break the one of the reasons why most teachers make a practice of charging for all lessons lost except in cases of illness. The other reason is that the teacher who reserves a period for a lesson can not afford to have it forfeited for idle causes. Time is the teacher's stock in trade, and if not taken as agreed, is a loss which no teacher should be asked to sustain.

Pupils should be encouraged to be ready a few minutes before their regular lesson time, valuable time is often lost by tardiness, Very cordially,

VI.

A Letter upon "Reviewing."

always endeavor to have my pupils at work reviewing some old piece. It is human to forget. In piano playing we have not only the mental but the digital side to consider. The fingers need constant practice on old pieces, otherwise the pieces are soon for-

It is better to take fewer new pieces and keep the old ones up than to take a great many new pieces. Most pupils continually clamor for new pieces. If I were to give them a new piece every time they asked for one their work would become very imperfect in a very short time. It is far better to learn the old pieces thoroughly and advance slowly than to have a number of pieces "half-learned."

Very cordially.

VII. A Letter on "Exactness."

My Dear Mr

A player who is not exact is always a difficult problem for the teacher. The way to cultivate exactness is by means of slow playing and careful observation of both the notes and the fingers. Inexact players are usually nervous, excitable children and are frequently ones who are very anxious to become exact but who have difficulty in securing self-con-

Some of the parents of my pupils may think that am usually fighting hard for exactness. Nothing makes such a drain upon the teacher's patience or nerves. It sometimes takes months to conquer an inexact pupil. Even when conquered the teacher is obliged to resort to continual vigilance to keep the pupil in control sufficiently long to develop habits

in the pupil which will lead to permanent accuracy.

If you hear your child making mistakes, or playing carelessly, the child should be cautioned to play slower and to take more pains. There is always some slow rate at which the pupil can play the pas-sage right. The trouble is that pupils like to "hear how the piece sounds" at the sacrifice of precision. This is a dangerous practice and one which every parent should curb at once.

Very cordially.

VIII.

A Letter on "Interest."

My Dear Mr

Our greatest teachers have all laid much stress upon interest. The parent should leave nothing undone to foster the pupil's interest. A kindly consideration for the pupil's musical welfare, a willing-

The child should be encouraged to read books on The child should be encouraged to read books on music intended for children, such as Polka's "Musical Sketches" or Tapper's "First Studies in Music Biography." These books will create an interest weuld be very difficult to bring about by any other means. An occasional present of a good musical picture for the child's room will also stimulate the child's desire to excel.

The child should also have the advantage of a d musical paper. A budget of advice suggestion, and a collection of new and interesting music brought to the house monthly have an incalculable effect in sustaining the child's love for music. A good musical paper is always an economy, as the pupil's progress in one year should pay the cost of the subscription for the paper many times over. If we can maintain the child's interest half of the

A GREAT ARTIST ON MUSICAL CHARITY.

One of the most contemptible forms of graft known in musical circles in this country is that through which artists are induced to take part in through which artists are induced to take part in "charitable" concerts. Once the services of the artist are secreted the well-meaning people who give these concerts go among the music lovers of the community in which the concert is to be given and community in which the concert is to be given and persuade them that they should attend the concert for the sake of charity. Charity really does not enter into the matter in any way, for those who receive the tickets secure in return a very fine coneert. The artist not only is forced to forfeit the value of her services, but she also is obliged to forfeit twice the amount—as those who attend the con-cert are much less likely to attend others. This has been very aptly expressed by Tetrazinni

in the following extract from the Daily Telegraph of London. Let those who are charitably disposed give liberally without exacting a good concert for their liberality—a concert for which the artist is

"Do you see that pile of papers lying on the table over there? Every one of those papers is an invita-tion to sing for charity. They all came this morning. If I consented to sing for each of those charities I would be kept fully employed for the next year. That is the harvest of one day's post ar. I hat is the harvest that asks me I would be singing morning, noon and night for the rest of my life, or until my voice broke down.

"Now, I do not want you to think that I dislike giving to charity, or grudge helping other people less well off than myself. I love to give, but I like to give in my own way, and to the charities in which I am personally interested. Do not imagine that it costs nothing for me to sing for nothing. On the contrary, it costs me a very great deal. It costs me more than gold, or trouble, or time, or exertion, for it costs me-fame! To every artist fame is more precious than gold. People do not value what they obtain easily and cheaply. Managers think little of artists who sing for nothing-that is to say, for so-

"As with the managers, so with the public—the great public which helds in its grasp the fate of great public which fields in its grasp the fate of every artist, the public which is so apt to weary of things and peeple with which it has grown too familiar. I do not intend to let the public tire of me, and so I do not let them hear too much of my voice. I am firmly of the opinion that the secret of popularity and continued success lies in the amount popularity and continued success lies in the amount of reserve and dignity which a singer maintains. Does not common sense say that it is not wise to give people the chance of saying. Oh! I can hear Mme. - for nothing next week at Mrs. -'s charity fete. I'm not going to pay for hearing her at the opera.' The box-office can prove the wisdom or foolishness of it, for on the results of the booling effice depend the engagement or non-engagement of the artists. If I sing for one, you see, I must sing for all; therefore, it is impossible."

Music, once admitted to the foul, becomes a sort of spirit, and never dies; it wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living, as when it first displaced the wavelets of the air.—Bulwer-Lytton,

MUSIC IN THE OLD WORLD

What the Masters of Europe are Thinking and Doing

By ARTHUR ELSON

THE death of Rimsky-Korsakoff closes the activity of the foremost of Russia's netional composers. He, more than any otner or the great five" brought Russian music to the point where it could claim the admiration of the world. He was the pioneer in action, went though Balakireff my have been the leader in thought. Unable to rival have been the leader in thought. Unable to real the titanic strength of Tschaikowsky, who was cos-mopolitan rather than Russian, he has yet shown himself such a master of graceful expression and minsen suen a master of graceful expression and melodic directness that he will undoubtedly hold the high rank he has already attained. It is even probable that the work of Rimsky-

Korsakoff marks the culminating point of the Russian school. The folk-music of that country, so wonderfully attractive in its variety of expression, yet all imbued with a note of haunting sadness, has formed the basis of an important musical develop-But the movement is now halting a little, and the mantle of leadership is falling on the shoulders of second-raters. In the first rank, Glazounoff alone remains, less distinctively national, but truly great in his command of orchestral color and melodic richness. It would almost seem to be the law in music, as in other subjects, that each special epoch or school is represented by a few men of genius, who discover and express its beauties; but soon its natural limitations are felt, and the few geniuses give way to a host of merely talented followers, who lack the force of true originality.

Musical Æsthetics.

In the Quarterly of the International Musical Society, Felix Clay writes interestingly on the origin of the æsthetic emotion. The tendency has been o regard enjoyment of music and other arts as a feeling of mere pleasure, not related to the more primal emotions that grow out of the struggle for existence. Ribet, for instance, takes this view. But the article in question shows that the capacity of enjoying music rests ultimately on fundamental instincts of self-preservation. It quotes Wallaschek's "Primitive Music." to show the absolute utility of tonal perception in the daily life of primitive times. The identification of noises, as differing from tone, and differing among themselves, would give direct aid and information for defense against enemies; the power of distinguishing tones was undoubtedly invaluable to the prehistoric hunter; while a rude sort of music has probably always been connected with sexual attraction.

Grant Allen, in his "Physiological Æsthetics," long ago noted that the effect of regular vibrations stimulating the auditory nerves gave rise to pleasurable sensations. The capacity for detecting these wibrations comes directly from primal necessities of existence. The enjoyment of regularity in vibrations may be inherent in our physical structure, but there is also the possibility that we inherit an instinct warning us that noise was usually a prelude to strife and danger. We hear music, then, not only with an enjoyment of the regularity of sound, but with a primal sense of relief in the unconscious certainty that it is not the warning of a coming struggle, but that we are free to extract all the pleasure we can from the sensation. The great development of the art, which has taken it infinitely far from its original basis, would almost justify the idea that it is wholly in artificial development; but a little reflection will show that primal instincts do underlie the æsthetic emotion, after all.

Origin of Greek Music.

In the monthly journal of the same society, François Pasini treats briefly of Greek Music, tak-François Fasini deats briefly of Greek Music, taking the view that it shows two main influences, Asiastic and Egyptian. While this is true, he greatly overestimates the importance of the Asiatic, which may be almost wholly neglected. The theoretical basis of Greek music, so clearly set forth by Pythagoras, shows signs of Egyptian lore, but no trace

The subject of Greek music, so clear in theory, s still surrounded by much mystery as far as actual fact is concerned. It was intimately connected with

poetry, especially at first. Homer and Har poetry, especially at IIIst. Homer and I notable examples of the earliest perior their cpies to the lyre, like the Welster date. Then came hymns and odes. songs of more delicacy and brilliance, of Sappho and Anacreon. The Atticde of Sappno and Anacreon. The Attic dra So far as we know, the melodies wer

tinetly minor in effect. The series we but with different intervals from ours corresponds with our scale of C. T. mode ran from D to D, while the D with E. Above these, in order, cam lydian, Hypophrygian, Hypodorian and The Dorian was most used and admired

For instruments, the Greeks had the closely related kithara, the werv oriental harp), the aulos (a single or sometimes with a sack like a bagpine (trumpet), and the Pan pipes. Probable included also some reed instruments. of Kradias," a menacing accompanie march to execution, the gloomy color well something like cur bassoon.

It is commonly said that Greek music was some variety. Very good music may b beauty of the old Seotch folk-songs. of little tone-pictures shows that it side was probably fairly well develop former, we read, gave a repre "I have heard a better tempes in a p water," said one of his auditors; and free the familiar phrase, "a tempest in a to-

Musical Interest.

The dull season is on in France. The min esti - event in Paris was the concert of the Rebisoff, who curtained off the stage at works of his own that rivalled the sone Allan Poe for wei:dness. Notable among "Les Silhouettes," "Reves," a "Bear I "Autumn Leaves," Henri Cain and J have used "Quo Vadis" for an operat first performance to take place at No

Federico Chucca, who died in Madi of by the Imparcial as the Spanish O the other end of Europs, Other M Finnish composer, has had his Rcito," produced at Wiborg, and will s at Helsingfors. Walter Niemann, in Italian piano mulic, gives praise to piero, Ferrari, and Del Valle de Paz, Ricci-Signorini for three Poetic Si new opera, "The Vagabond and the booked for an early appearance at Vien sic. Busoni, too, enters the openic s just finished "Die Brautwahl"

At the command of King Leopold the venerable Gevaert has produced a Co which has already received the title of Belge." This at once opens up a la American composer. We shall cert "Philippine Hymns" at an early date. 2 Rep. 11obson, if properly approached. write the words for a national work to

English festivals and other concerts in a large crop of native music. Party of Vision of Life," is rated as the culmus The words are his own. Stant Mater," is another example of thoron Grauville Bantock's short canti Wanderers," with poetic words br in admirable illustration of his pi Elgar's orchestral suite, "The Wand a remodeled work, with a good over but the critics seemed to think the style rather thin. Cther works of me kenzie's master'y "Empire Sona" and of Dce," a pretty bellad by Carle

In Germany, Carl Muck has won de by his conducting at Pavrenth. transs is due for perfermance Perlin this season, and later at Mor. Freuch. The firm of Leuckhardt polis composer's works, have brought of the popular Noren's "Kaleidosh "Heldenleben." It is only the mi that anyone who couldn't find bet to be seed; and there is no truth Stranss will proceed against the M because it makes a noise like his buth THE BASIS OF MUSIC MEMORY

By THOMAS TAPPER

of the printed page without care and without loss. Many such cases, carefully examined, reveal, however, other faculties than mere absorption, if one may so express it. Mr. Kipling has pictured the training of his very canable hero. Kim in a manner to prove that accurate observation of details and the retention of them is more than natural ability. It is this plus exact training

The ability to remember the music one studies and to play it "without the notes" is susceptible to training, and this training is based on several lines of activity. Applying this to the piano, there are to be reckoned with the note picture, the mental impression, the grouping of tones in chords, the melody, and the Form in which the composer's meaning is expressed. With these the average student (if there is any such student) becomes familiar to an extent, by repeated playing, carried on to the extent that the hands themselves seem to be gifted with the power to reproduce the music. Many a student is familiar with this condition and many another, alas, with the other condition which arises when, playing without music before others. the hands suddenly lose their cunning and the mind is powerless to suggest or assist. What causes this?

Verse and Proce

In a word, inexact study.

It is a common expression to hear people quote authors. When this is attempted, with accuracy, it is from verse rather than from prose that such quotation proceeds. The explanation is simple, Besides the beauty of its expression, the form of verse, its rhythm and rhyme, and the grouping of lines into stanzas are a help, a suggestion that keeps the mind up to the model. We seldom hear people quote prose exactly; and for the reason that prose is a more severe test upon the memory for accuracy.

Public school teachers tell us that children learn to read music with greater facility than they learn to master the symbols of the mother tongue. They also tell us, and any one may make the observation for himself, that they memorize readily the voice music they study. This is possible because music, like verse, has its rhythm, its rhyme, and its repetition-and because they, arranged by the skillful composer, are so set off, one against the other, that they are mutually suggestive,

It is surprising to the student, who has never given thought to the matter, how little comparatively need be memorized of a composition to make one master of the whole. But even this reduction of what may be called "new measures," or "independent measures," is not an ultimate safety device, it is only a help springing from a remoter reason or condition. Before we can safely trust to the suggestiveness of music to impress itself on the mind we must carefully study the structure which the composer is building; that is, the form and sequence in which the composer expresses himself. Technically, this is known as the study of Music Form; in practical application, it is the possession of a ground plan, on which the composition is erected; and it is the mastery of this ground plan which makes playing "without the notes" a secure and insured adventure.

Let us apply this phase of our subject to a specific type, reserving the application of other elements for ater consideration. On page 253 of the April ETUDE there is a composition by Geza Horvath, entitled the "Jolly Miller's Boy." This composition consists "over all" of fifty-two measures. Mark the measures in order from one to thirty-six.

Played at the indicated speed, perfectly, this music would impress a musical listener as consisting of three parts. Part 1 is the sixteen opening measure Part II, the following twenty measures; Part III.

Many people memorize music with ease. They the first sixteen measures; here the Da Capo seem to possess a faculty for retaining the symbols measures are not printed out, but frequently they are. The Form then of this composition is threefold. Parts I and III are identical. Part II is in contrast. The following lines picture this Form:

> 16 measures 16

This is a very common type of ground plan known as the Ternary Form, or the Tripartite Form.
These expressions have the same meaning. This ground plan is the first element of this music which one must memorize. While the total number of measures is fifty-two, we see that to have memorized sixteen provides us with thirty-two measures for performance.

Let us examine Part I. These sixteen measures present two distinct sentences which of themselves make a little Form, Measures 1 to 8 are clearly divided into two portions, of which three measures in each portion are identical in every par-ticular. Therefore, this may be learned by memorizing measures 1, 2, 3, 4 and 8. Next look at measures 9 to 16. These again subdivide into two groups of four measures each. Let us compare measures 9, 10, 11 and 12 with measures 13, 14, 15 and 16.
Thirteen is like 9 with a slight melodic variation, which difference is sufficient to impress the alteration upon the memory; 14 is exactly like 10; 15 is exactly like II; 16 differs from 12, but the Cadence approach is the same. Therefore, of these eight measures one needs to memorize only 9, 10, 11, 12

Now study the part in A Major, measures 17 to 36. Of the first eight measures (17-24) 17 and 21 are identical with change of octave; 18 and 22 are also identical; 19 and 20 and 23 and 24 are independent. Measures 25 and 26 occur again as 27 and 28, and all four (25-28) are but an echo of the

Measures 29, 30, 31, 32 and 33 are identical with 17, 18, 19, 20 and 21. Measures 34, 35 and 36 are identical. Therefore, of these measures (17-36) nine are exact repeats of others and need not be learned independently. Now all this is quite apart from the similar motives used throughout the work, which in their turn lend aid in suggestion. But we have seen that this music has a general plan which is, first of all, to be fixed in the mind; second, much of its matter (melody and harmony) is used more than once; in other words, the parts have interrelation. Third, that a variation on a motive (compare measures 9 and 13) is not difficult to master, as the law of contrast in the identical figure assists us.

Memorizing the Structure.

To memorize this composition, on the basis of its structure, would require one to dictate the following to himself:

I. I am to memorize a composition of fifty-two 2. The first sixteen measures are identical with

the last sixteen. 3. The first eight measures divide into two

groups of four, the one group like the other.
4. Measures 9 to 16 divide into two groups of four, the one like the other. 5. Measures 17 to 24 are divisible into two groups

of four; two measures of which are identical.

6. Measures 25 to 28 are inserted as a cadence group and are divisible into two groups of two measures each; the one group like the other except as to octave location.

7. Measures 29 to 36 are substantially like 17 to 24 and divide in like manner into two groups of four measures each

All this makes clear the Form, in the relation of parts and the structure of parts.

THE PASSING OF THE SOUARE PIANO.

Many musicians regret that the conditions of modern life in America, with our crowded apartments and continually diminishing rooms, seem to point to the doom of the square piano. The splendid instruments that once adorned the "parlours" of our grandparents are still a delightful memory. While lacking somewhat in power and brilliancy they possessed a sweetness and a mellowness which the modern upright can rarely claim. There are very few manufacturers who make square pionos now. The fashion has been set for the upright and the grand, and America is a country where fashion and expediency rule

The following paragraph from the Boston Transcript is significant; "The death of the square piano is announced in the decision of the piano dealers. who held their annual session in New York recently, not to accept it any longer in exchange for newer styles in pianos. For some years it has been generally known that the square piano was on its last legs. so to speak. The doom that has now overtaken it has been expected, yet its departure to many is pathetic. Memories and associations cling to it that cannot be transplanted to pianos of a different shape, It was the heart of the household; the spot where it stood was the gathering place of the family and its friends. Besides, it was something more than a musical instrument. It was a convenient piece of furniture, for the accommodation of newspapers, magazines and bric-a-brac that have now no such general ground upon which to meet. In all its ways it belonged to a different generation."

Old Pianos Sometimes Valuable.

It not infrequently happens that some of the older instruments were made of extremely fine woods. Some were even not veneered, but were solid rosewood, mahogany, etc. These cases are often valuable as they can be converted into desirable articles of furniture by skillful cabinetmakers The allowance made for the old piano in purchasing a new instrument is often a fictitious inducement to purchase. The case, together with the sentimental associations are frequently more valuable than the discount that some dealers induce you to believe is made in consideration of the old instrument,

An English magazine (Music) states in this counection: "As a musical instrument this type is by reason of its age and original construction no longer competent to give pleasure, and only in village schools or for studio practice is it of any use what-

"The market value of an old square in this country is about £2, and it will fetch no more in America, unless of course, the case happens to be a particularly fine one, and useful either for metamorphosis in its entirety, or valuable for the separate sections of the wood; then, perhaps, it may realize a pound or two more. In a recent issue of The Providence Journal, an interesting illustrated article appeared showing what has been done with old squares by enlightened and wealthy individuals. It is evident that the hostile demonstration made against the square by a section of the trade has found its reflex in an increased admiration for it by many highly cultured people, who buy up any beautiful old specimen they can find and convert it into something alike useful and ornamental.

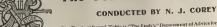
Collecting Old Pianos.

"The writer says:

'As many of the converted squares are in beautiful homes in this city, there is a fad to get possession of these instruments and see what clever hands can do with them. This has increased their value.

"'An isolated farmhouse yielded one, a family which had no use for the cumbersome rosewood heirloom readily parted with the second, and the third and fourth were acquired after much the same fashion, one being secured for the sum of \$5. One has been converted into a massive library table, another into an artistic buffet, the third into a lady's desk, and the fourth has been restored as far as possible and graces the drawing-room in its original

The Teachers' Round Table



The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an enswer that will be of interest to our readers we will be glad to print your questions and the answer

More in Regard to Technic After Maturity.

"In your Jone muster I did an article very discouraging to me. You state that I is thought without the use of using or increase they are the use of the us

I think if you will read my article a little more closely you will find it less discouraging than you imagine, for it applies more particularly to those who are just beginning, and wish to establish a technique after the age of twenty-five. I stated in that article that while much had sometimes been accomplished after that age, that virtuoso possibili-ties were small. The difficulty is that at that age the ligaments have become hard and stiff, and the muscles lack pliability. 1 apparently did not carry the discussion far enough to apply to cases like yours. You will, therefore, make a note of the fact, that these conditions do not obtain with a person of twenty-five who has been practicing for years, for his muscles will be in a free and pliable condition from long continued exercise. The conditions are entirely different with a beginner who has arrived at maturity with finger muscles entirely unused to rapid motions. With the hand well formed and accustomed to the keyboard, there is no reason why one should not go on improving for an indefinite period, even adding considerably to finger facility. There is no pianist of any consequence who does not continue to improve, and that to a marked degree, after the age of maturity has been reached, and long passed.

There are only three means of overcoming nervousness that I am aware of—a perfectly healthy physique-absolute familiarity with one's music, which of course implies an adequate technique-and frequent playing in public. Individual temperaments, however, vary greatly in degree of nervousness, and very few are able to overcome it completely. Nervousness is often the peculiar concomitant of an emotional nature, and one that is devoid of it is invariably a dull player. Total absorption in one's performance, and that feeling of excitement and exaltation that comes when an audience shows appreciation of one's work, helps greatly in eliminating nervousness. But for this it is necessary that one play many selections on a program. When one has but a single appearance upon a program, it is difficult to do one's self justice, for there is not time to work into the mood. When the greatest artist of her time, Adelina Patti, used to say that every time she started to go on the stage, she declared to herself that she would never undergo the ordeal again, a nervousness that he never overcame throughout her career, how can lesser artists hope to overcome it? But as soon as Patti had won her audience and conquered the first fear, the period of exaltation came again, and she delighted in her work. The great Rubinstein had the reputation of making many mistakes, partly due, doubtless, to the nervous excitement of playing before an audience, and partly due, in his case, to a nervous absorption in his music. Those who have but few opportunities to play in public, could partially accustom themselves, if they would, by playing oftener in their own social and family circles, even inducing friends and family to assume the critical attitude. Make a trial of this and I think you will find your nervousness will lessen.

Pieces for Adult Musical Infants.

"As a wonn teacher this department has been a great help and I would like to ask some questions on my own necount."

"I. What style of pieces should one use for older pupils, although net farther advanced than the hird grade, who object to 'wasting' time on exer-

2. Is there any way of aiding this same class

of pupils to play in sharps, except constant practice in them?

""" that different pieces should one use for older heginners who might object to juvenile gibums and children's pieces?"

You would better try and convince the pupils mentioned in the first question of the necessity of forming a technique by means of exercises, in order to be able to play readily. It is necessary that the hands and fingers be made accustomed to proper motions, and it is "wasting" time to try and do this in any other way than by exercises in which the mind can be concentrated directly upon these motions, without being diverted by other things. If they refuse to practice etudes, select such pieces as contain technical passage work that will be of bene-

The idea that sharps are more difficult than flats is merely a notion. An equal amount of prac-tice in each will result in au equal facility.

3. Keep a record of all the teaching pieces that you find useful and agreeable, and specially mark those that have no reference to children, or juvenile matters in title, or cover page, and use these with your older students. They ought to find no objecyour older students. They digit to find no objection to sonatinas. Such students are sometimes difficult to treat, for the reason that their taste is more mature than their technical facility. When you give your next order to The Erupe for pieces "on selection," keep a careful record, for future reference, of such as would be useful for older students, even though at the time you have no use for them, and find it necessary to return them.

The Taste for Popular Music.

The Taste for Popular Music.

"I Wat it can one do to conteract the 'ragthat' popularly in pupil,

"2 I am not a vocal teacher, but often give
any pupil sound in a vocal teacher, but often give
any pupil sound in a vocal teacher, but often give
any pupil sound to the content of the content

"2 I am not a vocal teacher, but often give
any pupil sound to the content of the vocal

tive in the country with no popularity.

I will be the vocal

to be in the content of the vocal

to be in the content of the vocal

pupil to be in the content of the content

to all though they never have an opportunity for

their in account to be something verong when the

taste cannot be raped above the 'rag-time.'

the content of the vocal to be the content

in and what to said there are any schools

where one can take a special teacher's connec has

"I way are not music teachers required to take

"I way are not music teachers required to take

"I way are not music teachers required to take

"I way are not music teachers required to take

"I way are not music teachers required to take

are at doctors. Inwyers and poble-school teachers,

It seems to me that it should be condificred equally

to mid that his teachers have been chariatane."

1. Nothing, except to gradually build up the taste of your pupils. This must necessarily be a slow rendered doubly so by the fact that the students' associates do not progress with them, but rather act as an incubus, constantly pulling back and indoing your efforts. All progress along all lines, however, has been made under such unfavorable conditions. The world would have stood still if reformers had been discouraged by difficulties. A certain amount of interest in popular music can do no harm, so long as it does not absorb the entire Many fine musicians, who are devoted to their Becthoven and Wagner, also enjoy the social fun that is occasionally obtained with jolly friends in singing popular songs. I only mention this to suggest that it is hardly possible to hope to completely emancipate your pupils from their tastes of a life time. Indeed you will be more successful with them if you do not inveigh too heavily and too constantly against the music that they like. You will get a better hold on them if you occasionally join with them in their "rag-time" joilities, when gathered together for a social good time. Tact sometimes accomplishes more than brutally frank truth. If you show a sympathetic interest in their pleasures, they will often be all the more ready to listen to you when you teach and advise.

2. Your idea of teaching pupils to accompany their own songs is an excellent one. Mix the good with own songs is an executive one. The the good with the popular, thus had not been to study latter aside too suddenly inducing them to study latter aside too suddenly, inducing them to study a better class of music, as much as you tactfully can a better class of music, as made as you tactfully can, and little by little you will find their taste improving

and little by little you win mid their taste improving
3. Nearly all conservatories now have their summer schools, and there are also the Chautanquas, the larger and more important ones of which have the larger and inforce important ones of which have study. This is a matter you would better take time to investigate during the coming winter, and correspond with musicians in such places as seem mou spond with musicians in sach places as seem most accessible to your means, and you can thus make up your mind what it is best to do before the next Many of the best private teachers can also be followed to summer resorts, and study carried on at much reduced expense. 4. This is entirely a matter of public sentiment

The public, however, is too far behind in matters of art to realize the advantage or necessity of such or art to realize the advantage of necessity of such safeguards. Students, however, could take more pains to protect themselves. In the majority of cases they have no one but themselves to blame for their failure to choose a good teacher, for instead of seeking the advice of experienced musical people, people who are known to have musical culture, they eagerly accept the advice of those who arc notoriously ignorant on musical matters. During my musical life, it has been, to me, one of the most amusing of my observations, that, in nine cases out of ten, the average individual will turn and ask a question on musical matters of those who are merely interested in music, even when there are a number of trained musicians in the room. With this experience it does not surprise me that pupils fall into the hands of "fake" teachers.

Sonatinas for Study Purposes.

"I was very much pleased that the Round Taxz
answered a recent question of mine so fully, and
world now property of the property of the plant of the

You cannot do better than to continue with the Presser "First Steps" for your beginners. Alter it is finished I would suggest that you try the Lieb ling selection of Czerny, using the first few studies as an opportunity to very carefully review the pupil's technical work, position, etc. Then add the second book of the Standard Graded Course. With pupils who have only an hour a day for practice, you will probably be able to use not more than one selection a week from each. It makes no difference whether you get the selection of First Sonatinas, or but them separately. The main thing is not to sele those that are too difficult. It is not necessary use an entire sonatina. All sonatinas are not oi uniform grade of difficulty throughout. Some them contain only one or two interesting more ments. Do not compel your pupils to learn uninteresting movements. You can make the wol less monotonous for yourself, by making yourself familiar with a number of sonatinas of the sant degree of difficulty, so that you may not be obliged to give every pupil the same sonatina. Do not them practicing sonatinas constantly, but vary will pieces of a different character.

Etiqueite of Public Performances.

Your query is interesting in that it suggests of toms that will seem very unusual in most parts the country. I am frank to say that I never befor heard of anyone playing in public without ben gracious enough to acknowledge the attention of audience, particularly in the case of encores. ctiquette of all public performance is that the ptr former greet his audience with a how when coming upon the platform, which in turn an accustomed audience will graciously acknowledge by moderate or enthusiastic applause, as the degree of familiarity with the artist, or his fame, may seem to demand, After the performance another bow should be given, which, however, an audience may acknowledge, but slightly if the pleasure has been small. I cannot conceive of a foreign bred player being negligent in courtesy of this sort, as foreigners themselves are generally very punctilious in matters of outward observance. I do not wonder that you, a member of the order of Ursuline Sisters, with whom politeness is taught as a first consideration, were non-

Technic for Beginners.

"What scales should a pupil have while in the first grade? Especially with only an hour a day to practice. Ought one to spend much time on scales in contrary motion? What technic should be used with pupils who are just beginning?"

A beginner should take up the scales in regular order from C around through the circle of fifths They should first be learned in one octave, each hand separately. The number that are studied will depend entirely on the ability of the pupil. With but one hour for practice, ten minutes will be a good allowance for exercises. Not much need be done with contrary motion until the student is sufficiently advanced to take up a systematic practice of the scales in four octaves. The first work of a pupil should be done on a table. After the proper position of hands and fingers is acquired, then the fingers should be drawn back and forth on the table, extending as far as possible and drawing underneath the hand. This should be practiced until some individual control of the fingers is gained. Then up and down motions may be begun first. merely raising up and down slowly until individual control is being gained in this direction, following this with systematic practice, giving first a count to the up motion and another to the down stroke, then the up and down on a single count, then two motions on a count. After applying these to the keyboard, pass on to elementary five-finger exercises and lead gradually into your first instruction book.

The Tarantella

"Will you kindly give me some information con-cerning the Tarantella? I once read that it was a dance used to cure the bite of a snake. Is this true?"

This comes under the head of musical myths, The impression has been common that it was a dance used to cure the bite of, not the snake, but the tarantula. This, however, cannot be confirmed. The dance is in six-eight meter, and originated in the province of Tarantia, in Apulia, South Italy, A peculiar disease, or sort of madness, prevailed in South Italy from the 16th to the 18th centuries, known as Tarantism. It is said that the only cure for it was to dance the tarantella, increasing the speed constantly until the patient fell exhausted to the ground. It was believed that Tarantism was caused by the bite of the tarantula, but this has been discredited since the discovery that its bite is no more serious in its effect than the sting of a

Self-Instruction in Music.

"I have studed the elementary principles of music from textbooks, without a toucher. I would like from textbooks, without a toucher. I would like for the first state of the first state

If impossible to avail yourself of the services of a capable teacher, I would recommend that you study by correspondence, as you will need to have your exercises corrected. The following books you will find admirably suited to your purpose. "Theory Explained to Piano Students," "Harmony, A Text-Book." "Counterpoint, Strict and Free," all by H. A. Clarke. There is also a key to the harmony, but it will do you more harm than good, unless you refrain rigorously from consulting it until you you certain ingorously from consutting it and you have carefully examined your exercises several times. "Theory of Interpretation." by A. J. Goodrich; "History of Music." by W. J. Baltzell, and "Guide to Beginners in Composition." by Stainer.

Market price means exactly the same in music as in the commercial world, and the price depends entirely upon the demand for a composer's music, a demand that has to be created.

LETTERS FROM OUR READERS

LIVE TOPICS DISCUSSED BY ACTIVE MUSIC WORKERS

NO ROYAL ROAD TO SUCCESS.

To the Editor of THE ETUDE: I am glad to see that in recent issues of your val-

uable paper so many of your contributors have advocated attention to little things. This is a very important matter.

The great aim of logical development is to lead the child to see steps and logical processes, and to reason or deduce causes from effects. The greatest artists in the world were most painstaking with details. The greatest novelists possessed the power of infinite pains. "Genius," says George Eliot, "is only

the capacity to receive discipline." It is unsafe in American teaching to make work so pleasurable that necessary details are not mastered. As early as possible the child should begin to acquire knowledge of, and appreciation for, the technic of the art of music. He should know that there is no royal road to musical greatness. Acquaint him early with the lives of the great masters. Let him hear as early as possible good music and representative musical organizations. Elsie Lynes.

EAR TRAINING AND THEORY.

To the Editor of THE ETUDE: In your June edition you solicit opinions of readers regarding "Is the Piano a Disadvantage in Early

Your published "symposium" on this subject is very interesting and instructive. Having studied violin in youth and later having taken up musical theory and piano, I am of the opinion that, just as the violin student is required to study harmony several years and piano at least one year, to be able to demonstrate harmony, so the piano student should study voice or violin at least one year as well as musical theory, and especially the scientific basis of music, and our tempered scale. He should also study the science of piano tuning to such an extent as will enable the pianist to be critical and to tell when the instrument is properly tuned, even though he is not able to tune it

As the common chord (the triad), both major and minor, is the basis of harmony, I heartily agree with the system employed by Mr. Herman P. Chelius as published in his article on this subject. That is a good beginning and should be carried farther, in the same way, to augmented and diminished triads with their most common introductions (preparations) and progressions (resolutions); likewise, the dominant seventh and ninth; also, collateral (or secondary) sevenths; the leading-tone minor and diminished sevenths, concluding with the combinations contain-ing the diminished third and its more common inversion, the augmented sixth forms. This form of ear training will not only develop the most critical car (provided the pupil is able to sing or hum these combinations in arpeggio and distinguish them in combination), but will also be the best preparation for the study of harmony and musical theory in

general. We are indebted to the tempered scale for modern enharmonic harmony, and the piano is the most popular exponent (if not the best) of this scale and its harmony. The origin of modern music should be credited to the piano to this extent.

I. S. CHRISTY.

AMATEUR OR PROFESSIONAL? To the Editor of THE ETUDE:

In THE ETUDE for August, Mr. Emil Liebling brings up a topic worthy of serious consideration. Should the amateur be given a training different from that which the professional student receives? Decidedly not. The real amateur must have as solid a foundation as the professional. It is of course understood that he is to have pieces of a character lighter than those given to professional students, But as to technical matter, I have never discriminated among my pupils. Many have thanked me later for having made them "go through" Bach and Czerny. But I must disagree with Mr. Liebling when he says that an amateur can dispense with the study of form and analysis.

How can the amateur derive real enjoyment from a Beethoven sonata or a Bach fugue without a knowledge of form? How can he possibly understand any good work without a knowledge of its form? There is practically no difference to-day be tween professional and amateur musicians. They differ only in that the former have to think of music's pecuniary side, while the latter have no connection with it. Teachers too often fall into the error of giving students who study for pleasure's sake a surplus of pieces with little or no consideration for the technical side of the art. This is one of the reasons why most amateur players have never gone beyond the difficulties of the ordinary "boarding-house" piece.

The course for amateurs naturally should not be as long as that for professional students; but for the first two years the teacher should make no distinctions. The foundation of a house must be solid, regardless of whether the house is to be used for pleasure or business. The true amateur loves his art so well that he is interested in its history and

While I was a student I had no intention of ever becoming a teacher; but so interested was I in music that every piece of literature relating to it was devoured by me as soon as I laid hands on it. I remember with what satisfaction and delight an "amateur" pupil of mine listened to a fugue or symphony after having studied form and analysis study like counterpoint or orchestration may be dispensed with by the amateur student, but for a true appreciation of music the subjects of musica history, harmony and form are extremely essential. If we wish to better the standard of art appreciation in this country we must take care of the amateur's

Very truly yours, DANIEL BLOOMFIELD.

HOW A MUSICAL EDUCATION MAY PRE-VENT CRIME.

THE following, which appeared in a London paper, is but an endorsement of many similar estimates that have been made by American sociol-ogists. There is a definite value in music in the public parks. The city that spends money in this way will have a return in lessening the running expenses of the penitentiary. The parent that provides the child with a musical education is giving it a means of training the powers of self-discipline unequaled by any other study. The English paper

"Remarkable facts about the reformative influence of music were given at a conference of the Reformatory and Refuge Union last month at Manchester, England.

"The Rev. J. P. Merrick read a paper, in which he asserted that if music were properly taught in elementary schools it would be found to exercise a remarkable influence in the direction of discipline and the formation of character and conduct. It might not, especially in its elementary stages, train or expand the intellect; but he maintained that it had a softening and disciplinary influence which could scarcely be overestimated.

"Mr. Merrick said it was a remarkable fact that professional musicians as a class very seldom found their way to the police-court and prison. In the list of 6,114 cases which belongs to the great submerged class, the majority of whom had made the acquaintance of the prison cell, he found only six were recorded as musicians; and he found the same freedom from criminal offense in a trade allied with music, pianoforte-making, which furnished only nine of the cases.

"It did not seem reasonable to surmise that musicians were more indisposed than other people to dishonesty or crime, but it was possible that music did soften the breast savage with hostile inclination against the Ten Commandments, and that an absence of theft and serious offense was the consequence. If this inference approximated to the truth music could be used as a remedy against vice, and much that was inimical to good order, property

"SELF-HELP" HINTS ON "ETUDE" MUSIC PRACTICAL EXPLANATORY NOTES FOR AMBITIOUS, PROGRESSIVE TEACHERS AND STUDENTS

By PRESTON WARE OREM

ANDANTE, FROM SURPRISE SYMPHONY"-

ONE of Haydu's most genial symphonic movements, beautifully arranged as a piano solo by Saint-The Symphony in G, known as the "Surprise Symphony," takes its name from a unique and striking effect in the slow movement. This effect occurs in the sixteenth measure (see the music in this issue), at the close of the first period. The naive and simple melody, plainly harmonized, is given out softly by the stringed instruments of the orchestra, when suddenly there is a fortissimo crash by the full orchestra, including percussion instruments, on the first performance of this symphony must have been electrical. Even now it is startling. In transcribing this movement for piano solo Saint-Saëns has followed the original score with commendable fidelity, merely making pianistic the orchestral idioms and bringing the harmonies within reach of the two hands. If strict attention be paid to color and balance this piano arrangement may be played with orchestral effect. This slow movement is in point of form a theme with variations. The first thirty-two measures constitute the theme. This portion, with the exception of the "crash" aforesaid, should be played quietly, with delicacy and precision. The variation following, with its quaint and pretty figurations, requires rather more force, the theme being well brought out. The next variation, in the key of C minor, is still more forceful, all the orchestral resources being brought into play. This variation takes on a somewhat martial character. The scale passages must be played with neatness and accuracy and the rhythmic effects brought out crisply. Just before the return to C major there is a passage of five measures for a solo instrument, leading back to the original key. This must be played expressively with some freedom in the tempo. Then follows a dainty variation in repeated notes, del staccato, for eight measures, then the original theme is given out in the left hand with a new counter-theme in the right. This very interesting passage will need careful handling. A brilliant variation in triplets follows. This must be played in the bravura style, without hurrying, and very distinctly. This variation closes with a long panse on a diminished seventh chord (F sharp-A-C-E flat), with a prolonged drum roll in the left hand. Then follows the coda or conclusion, chiefly built up on a "tonic pedal-Note the continued reiteration of C in the left hand. This coda is formed from fragments of the principal theme. In playing this piece endcavor always to keep the orchestra in mind. It is a splendid study piece and when well played it will make a

SPRING DAWN-MAZURKA CAPRICE-WM.

This is one of the most popular of all the piano pieces of the late Dr. Wm. Mason, and deservedly Although a comparatively early work, Op. 20. it displays a certain vigor and freshness even at the present day and it is not in the least old-fashioned. Paderewski, a warm personal friend of the composer, thought well enough of this piece to incorporate in many of his recital programs. In its passage-work this piece shows direct traces of Liszt's influence. The piece, neverthless, is strictly original. It is graceful, elegant and thoroughly pianistic. It must be played with considerable freedom and a judicious use of the tempo rubato, consistent with a due observance of the characteristic mazurka rhythm. The passage-work throughout requires a pearly, delicate quality of touch. Dr. Mason was noted for the beauty of his touch, particularly in pieces of this character. Note the echo effects in the eighth and twenty-fourth measures. also the chromatic countertheme in the left hand of ment. The principal motive in sixteenth notes beginning in the left hand and transferred to the right picture of it.

should sound as though played by one hand. This piece is destined to hold its popularity for years to

MAZOURKA DI BALLET-F, P, ATHERTON. This is a very cleverly-constructed idealization of the mazurka rhythm in the style of a ballet movement. This American composer displays considerable originality both in melodic convention and in treatment. This piece will require digital fluency and accuracy of execution. In order to get into the proper spirit the player should call into mind the picture of a ballet and the evolutions of the dancers treading the mazes of a fantastic mazurka. This piece will make an excellent recital number and from a technical standpoint it will prove valuable for study purposes.

DREAM IDYLS-GEORGE DUDLEY MARTIN. This is a new drawing-room piece by a popular writer, written in graceful style, melodious and suave. It should be played rather deliberately, never hurried, the themes being brought out with large, full tone. The accompanying chords should be played lightly in order not to obscure the melodies, at the same time furnishing a rich harmonic background. The pedal must be employed with dis crimination; its usefulness in this piece will be twofold: to bind the melody tones and to sustain the harmonies. Although quite easy to play this piece is so constructed as to give a full, rich effect, if well

DANSE DES BAYADERES-E. POTJES.

An attractive characteristic piece suggesting the gyrations of the East Indian native dancers. This piece must be played with strong accentuation of steadiness of rhythm, not too fast. The rhythmic figure, consisting of a sixteenth note followed by a thirty-second rest followed by thirty-seco I note (or a dotted sixteenth note followed by a thirtysecond note), needs attention. This figure, with its corresponding forms in other time values, is fre-quently slighted, too little value being given to the first portion and too much to the latter portion, thus giving the effect of a triplet. The figure as it appears in this piece requires a particularly snappy delivery in order to obtain the proper effect. This will make an excellent third-grade teaching piece.

MIRTH AND GAYETY CAPRICE-C, W, KERN, A LIVELY number requiring neat finger work, one of the most recent compositions of this well-known writer. This piece is full of good humor and the joy of living. It should be played in a brilliant, spirited manner throughout, in rapid tempo and with little deviation in pace. The sudden transition in the middle section from G to E flat gives a bizarre effect in keeping with the character of the piece. This number may be used to good advantage with advanced third-grade pupils,

SHORT AND SWEET GAVOTTE-P. LINCKE. A DAINTY and melodious drawing-room piece by

a contemporary German composer. This piece is written in the style of a modern gavotte. Its rhythm is such that it might even be used for dancing purposes. From a teaching standpoint this piece is valuable as an attractive vehicle for the practice of the staccato touch as applied to both chord and finger work. It is also well worthy a place on the program of a recital by intermediate pupils, It should be taken at a moderate pace, well accented.

ON THE TRAIN-PIERRE RENARD.

A BRIGHT and interesting teaching piece which should prove very popular with pupils. It is taken should prove very popular with pupils. It is taken from a new set of pieces suggesting the familiar experiences of a vacation trip. "On the Train" is a very characteristic number. The title and the conalso the chromatic countertribulity and twenty-eighth measures. The text of the piece are amply suggestive of its meantwenty-seventh and twenty-engin measures. It mean-middle section in D flat will require careful treating and interpretation. It must be taken at a lively pace, with a clear, firm touch. Make a little tone

RIPPLES (VALSETTO)-PAUL LAWSON

A PLEASING and instructive piece, useful as an elementary study of finger work in irregular arpeggios and scales combined in continuous passages, some and scales common times called "finger twisters" by pupils. In addition to its technical value this number is melodious enough for a recital piece. Use with advanced ser ond-grade pupils.

THE GOAT RIDE POLKA-F. L. BRISTOW

Another easy teaching piece, suitable for second-grade pupils. It has two features which will pro-of interest to teachers: it is one of the easiest piece in which the device of "crossing the hands" has been employed, and it contains examples of the scale in "contrary motion." It is from a set of chara-teristic pieces entitled "Motion Pictures." F. Bristow is a veteran composer and musical educator whose greatest successes have been with young pupils.

SWEET WILLIAM'S BALL-L. A. BUGBEE

A very easy teaching piece (with text) from a set entitled "A Few Flowers for Musical Hours." In this interesting set the various familiar wild flowers are personified in a quaintly characteristic manner "Sweet William's Ball" speaks for itself.

SILVER BELLS (FOUR HANDS)-H. WEGTS.

A BRILLIANT duet arrangement (by the composer of this very successful number, in which the effect of the original solo is considerably enhanced, while still preserving its light and scintillating quality. The several tinkling, bell-like effects must be neatly executed by the *Primo*, and the *Secondo* player should

SPANISH DANCE, No. 1 (VIOLIN AND

ORIGINALLY for four hands at the piano, but very effectively arranged for violin by Ph. Scharwenka Moszkowski's early fame as a composer rests chiefly upon his "Spanish Dances." Of these No. I is on of the most characteristic. It is a masterly example of the assimilation and idealization of one of the typical Spanish dance rhythms. In this case it is "Malagueña," one of the principal dances Andalusia, said to have originated during the Span ish occupation of Flanders. This piece must be played with dash and abandon, together with a contain languishing quality.

THE VOCAL NUMBERS.

Both songs are novelties, recently composed and now appearing for the first time. Jules Jordan's "I Want You Only" is one of the best efforts of this popular composer and accomplished singer. It has all the elements of popularity. The waltz-like r frain is particularly taking.

In C. C. Robinson's "Greeting," a composer new to our ETUDE readers is represented. It is a very sympathetic and expressive setting of a beautiful lyric, one which should appeal to singers. Both of these songs should make highly successful recital numbers.

HYPOCRISY IN MUSIC

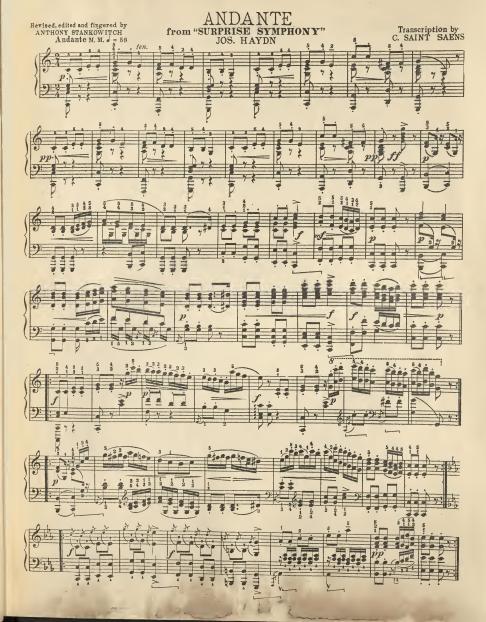
BY RUPERT HUGHES.

The waltz from "The Merry Widow" is go music that deserves its popularity. Some of John Strauss' waltzes were excellent music, and so seven a composer as Brahms said that he wished he had written some of them. Others of Strauss' walter are trash, as some of Brahms' compositions

Don't be a hypocrite, in any case, and don't per tend to like what you don't. This, however, dot not mean that you should trust entirely to instind and first impressions. You should try to like the famous works, and keep on trying to until you de

or you really know why you don't.

If you like "The Merry Widow" waltz play it all revel in its appealing insistence, its amorous long ing. Then play one of Strauss' waltzes, say 'D Beautiful Blue Danube' or his "Wine, Women 20 Song." Then try some of the Chopin "valse" "Waltz" and "valse" are only the Teutonic and the Gallic forms of the same word, but the former in come to be used of the actual music for the actual round-dance; the latter has come to be used for the free and elaborate fantasy based on the sant rhythm .- Ainslee's.

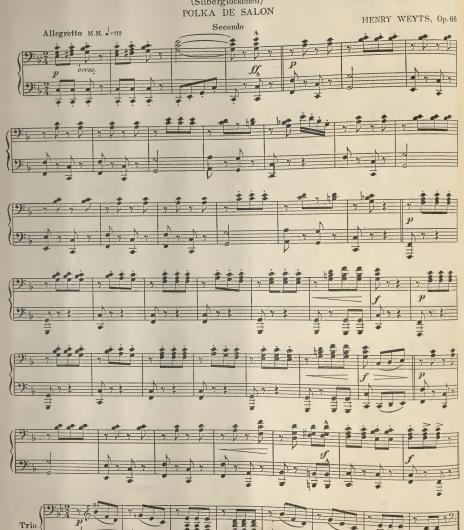






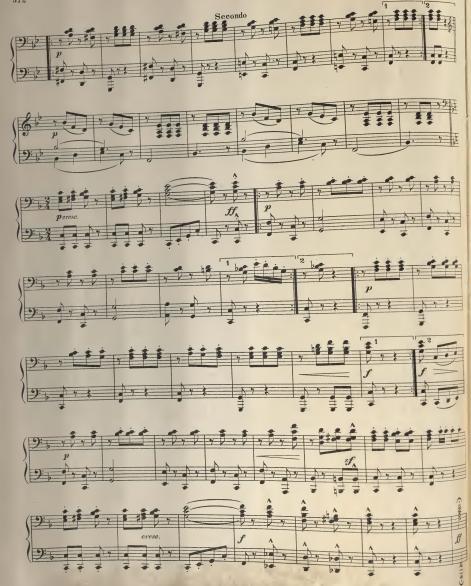
SILVER BELLS

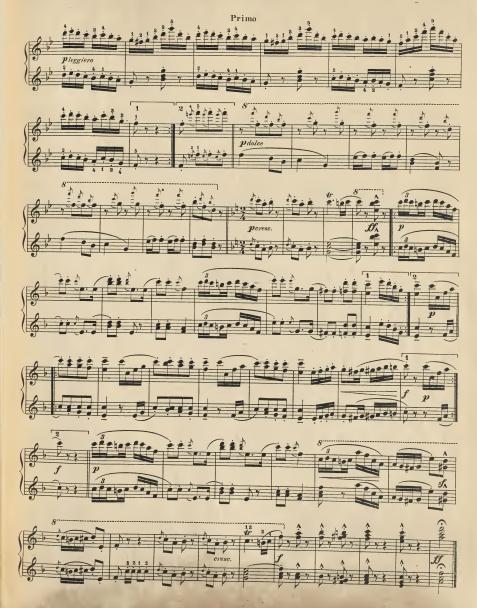
(Silberglöckehen)



SILVER BELLS

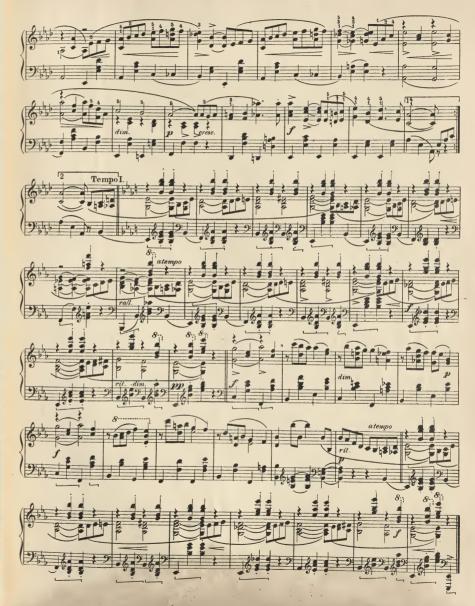
(Silberglöckehen) POLKA DE SALON HENRY WEYTS, Op. 66 Primo Allegretto M.M. = 112



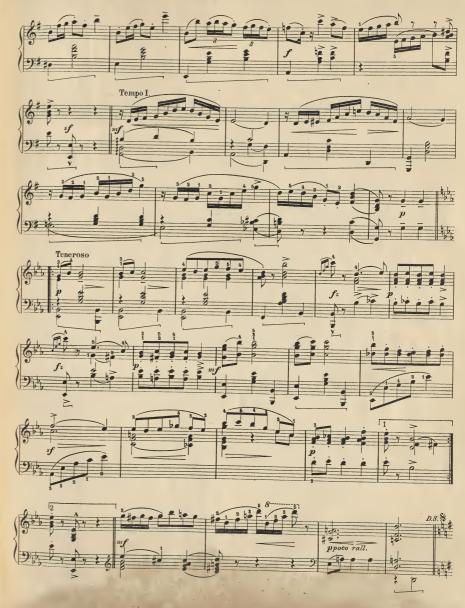


DREAM IDYLS

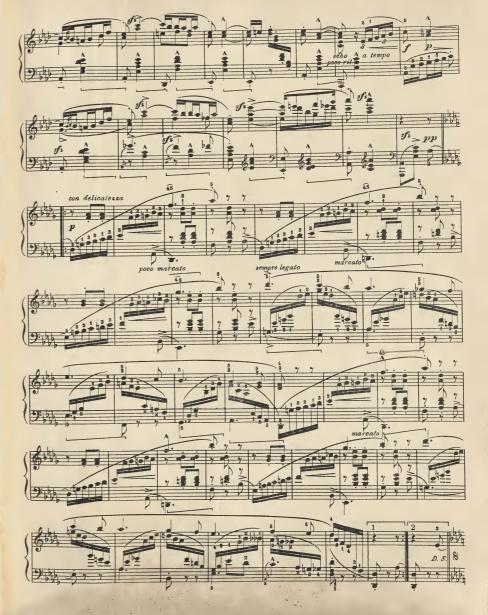






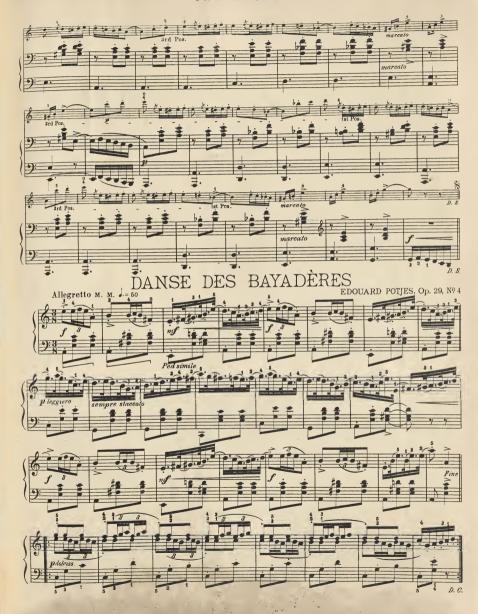




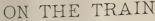












SCHERZO - GALOP PIERRE RENARD



















VALSETTE

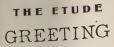
PAUL LAWSON

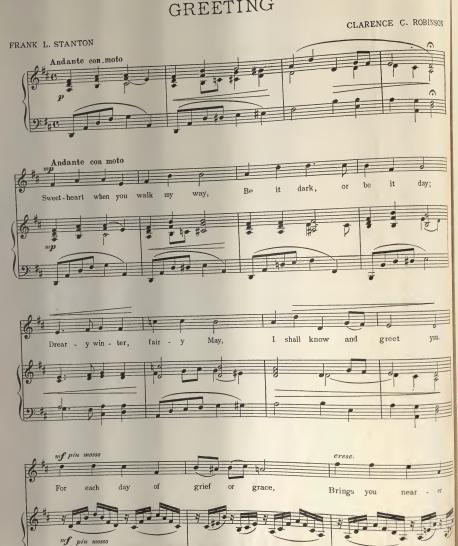


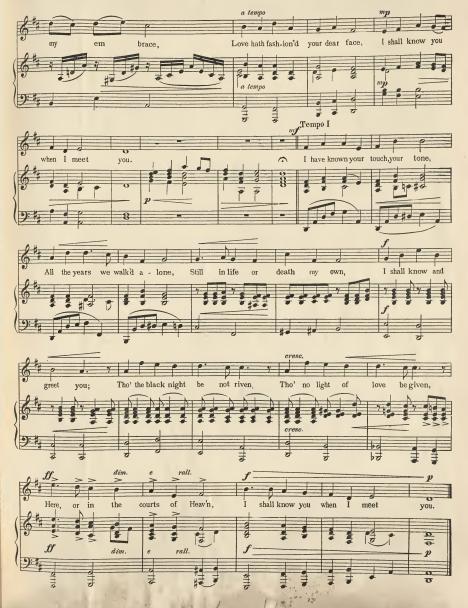












Moderato

true,

Seek-ing the light love a - lone can give,

Nothing can daunt me, no task de-ter,

Allegretto

You on-ly you, tis my heart that speaks

Ea-gerthat light to be prov

So it but brings you to love

I want you on - ty, I need the sunshine your presence supplies,

con Ped

maid en so fair. Knew I at once and for ev er, That I had found what so long I had sought And finding would fainlose it

lone - ly, With you! Ah then,'twould be

a - zure a-bove. Has it no message for you dear, Tell-ing of con-stan-cy, whisp'ring of faith, And love that shall ev-er be



With spirit

Lis-ten, I pray you and

And when I saw you,0

See yon-der star in the

Ah, with

ing;

me;

VOICE DEPARTMENT

Expert Advice for Students and Teachers. Editor for September. . Mr. Dudley Buck. Ir. Editor for October, . . . Mr. Horace P. Dibble

Buck), has devoted his life to the study for research both here and abroad have those readers of the VOCAL DEPARTMENT the proper channel. who have sent us letters of appreciation tical experience of leading metropolitan

SOUNDS AND SENSATIONS.

BY DUDLEY BUCK, IN

Many books have been written, and many lectures have been given on the art of voice production, but the fact remains that it is an art that cannot be learned from reading, or hearing lengthy discussions on the subject, but only through months and months of personal effort in the hands of a master lobody can learn to sing correctly without instruction. The simplest of reasons being, that he cannot hear himself as others hear him.

A tone that sounds well to the perdirectly the opposite way. It is generally a great surprise to a pupil when he is informed that he must train the ear to a new sound, but it is, nevertwo things, i. e., sounds and sensations. It is how it sounds in your ears, and how it feels in your mouth, that finally decides the question of a well-produced tone.

to good voice production is in a true focus; that all words must be formed at the front of the mouth, and all tones focused there too. In producing vowel sounds, the tone must pass uninterruptedly through the mouth, care being taken that the entire breath is vocaland lips, maintain the same relative position throughout the utterances of sound remain correct. The student voice must learn to appreciate that he is dealing with a very small instrument, that the slightest change in the accoustic means a great change in the tone itself; but, more than anything else, he must learn to feel the sound, upon a solid foundation

Vocalization.

there is a great diversity of opinion. The old Italian masters used "Ah" most of the time. Of course "Ah" owing to the fact that most people value.

MR. DUDLEY BUCK, JR. (son of the ginner, if properly handled with a free well-known American composer, Dudley throat, will give quicker and better results. "Oo gives at once the sensaof vocal problems, and his opportunities tion of the overtone, so essential to beauty of tone, lowers the larynx and been very extensive. We desire to thank brings the voice to the lips through

In regard to the overtone, too much of THE ETUDE's policy of presenting the stress cannot be placed upon it. It is best thoughts and the results of the prac- just as important and vital to voice production as the knowledge that the voice, throughout its entire production, must rest upon and be supported by Scientists have demonstrated that all musical sound is complex. In other words, that it has a fundamental tone and certain other sounds called "upper partials," "har-monics." or "overtones." Upon these latter depend the richness and resonance of a musical tone, and everything that can be done to amplify the overtones will enrich the fundamental tone

Overtones

Nature shows us at once that the overtone has much the better carrying power. Imagine that you were calling to a friend a long way off, and see what son singing, may effect the listener in will happen. The shout will be thrown up into the head, and the overtone will appear at once leaving no strain upon the throat. The "Coo Hoo" call of children is also always given in overtheless, a fact that the training of the tones proving again the carrying voice can only be accomplished through thought. In the early age of song, most of which was heard in the churches, the compass of the different voices was quite different from that of to-day. For instance, the soprano There can be no doubt that the key never sang above F or F sharp, the alto perhaps to C, the tenor to E or F, and the bass to C or D, showing conclusively that only the tones of the true voice, or more commonly known as the chest voice, were used. Suddenly we find the compass of all compositions change. The soprano parts beized, and that the tongue, soft palate ing written up as high as C, the altos or G, the tenors to A and B and the basses to F, unquestionably due the vowel. In this way, only, can the to the discovery of the falsetto or head

The wise old Italian masters not only had wonderful hearing but were much more scientific than the majority of the teachers of to-day. They produced voices of wonderful beauty, of great compass and of remarkable agility. This was to recognize its position, and know its the result of scientifically reinforcing sensation. In this way, he advances overtones so that the voice not only extended in compass and in beauty of tone, but became even throughout its entire range, and was always in a posi-In the use of vowels to vocalize with, tion to move, in the overtone, to any part of its compass with great facility. Thus the jump of an octave, or even a tenth, was conquered as easily as that must be conquered, as must all the of a third or a fifth, I can do no bet-vowels, but "Ah" is an extremely difficult one, for the Anglo Saxon races, its harmonics or overtones is of little

sing and speak it in a very flat manner. The foregoing is especially applic-making it the lowest of all vowels. able to the head voice, the most valued Properly spoken or sung, it must seek possession of all singers. There is not its resonance high up on the palate, the slightest doubt but that a mechanithe same as the yowel sounds, "oo" or cal change does occur in the upper "o," care being taken, that the tongue range of all voices. Gray, who is cerlieve that "oo" and "o" for the be- on anatomy, says that everybody has means youth and long life to a voice, work to eradicate faults acquired in

two sets of vocal chords, the one as has been proven by many great fibrous and the other mucous. It is, singers who have followed out the therefore, readily to be seen that after "simple life" as far as their bodies were the fibrous chords (the true chords) concerned, and never failed to attend have been vibrated to their utmost ten- to their daily vocal gymnastics. sion some mechanical change must occur to obtain the high notes. This change consists in substituting the mucous chords (the false chords) for the fibrous ones, and as the larynx relaxes, the tone is thereby produced with much less tension and effort. People scoff at a falsetto tone, saying, "do not use it, it will injure your voice," but the fact remains, nevertheless, that the high notes of all voices are but reinforced falsetto or head notes, and furthermore, that the action of the larynx is as natural in producing the falsetto tone, as it is in producing the true tone.

Some New Thoughts on Breathing.

Another vital point in the art of singing is, naturally, the art of breathing. It has been said many times that the art of breathing is the art of singing. Of course, this is not entirely true, but it is certainly well on the road to it. Breathing is the foundation of the en-tire art of good singing, and without its perfect mastery nobody can hope to reach great heights. A singer breathes by raising the ribs

with the muscles of the back, simul-

taneously expanding the ribs and con-

siderable abdominal pressure is felt. Then it is necessary to learn to emit the breath from the lungs, very spar- ments in practicing. The same strength ingly, but with unceasing uniformity and elasticity to which the throat and and strength, so that the vocal chord be tongue muscles are trained must be not overburdened, and so that the imparted to those of the lips which breath can rise to the resonance cavities must hold the vowel firmly in their in the head. From these head cavities grip, in fact the lips must be an elastic it should be allowed to flow from the mouth unimpeded. In other words, the sensation in singing should be that of having the voice float upon the breath above the upper teeth, the throat simply being the tube through which the breath is conveyed. The tively into this great subject. I have elasticity of the muscles of the throat merely tried to place before my reader and head have much to do with good breath control. If the breath column points of a great art, an art which coming directly from the larynx can ranks as one of the greatest of the fine circulate in the mouth untouched by arts, and which has been allowed to any pressure whatsoever, then the breath becomes practically unlimited. haps, to its not having been handed The ways and means to accomplish down to the present generation in the this result are many. One of the simplest and best of breathing exercises is to inhale but little breath, masters. I have endeavored to make drawing it down deep in the lungs, then to exhale it as slowly and steadily as possible. Litte by little this will give the sensation of the diaphragm reacting against the breath, some pres- and without it we can have but poor sure being furnished by the abdomen. It is just as bad a fault to inhale too much breath as it is to inhale too little, poor, for it is sure to fall. Just so with The former gives the feeling that a certain amount of air must be emitted technique. When one considers that before one can sing at all, while the the slightest tension or relaxation of a latter leaves one in trouble should the single muscle, at the wrong moment phrase be at all a long one.

Pupils and singers should practice breathing daily, and with the greatest be comprehended what a difficult art we care, for it is after all a question of are dealing with. It is only the contraining muscles to endure the hardest quering of every muscle or set of kind of hard work, while at the same muscles, making them all subservient time retaining the greatest elasticity. This is applicable to all the muscles of complish the desired result. the throat and head, as well, for the moment that one of all these muscles becomes in the least weakened or unreliable, that moment the whole struct- in the majority of cases, it is the thorure of voice production becomes under- ough cultivation of moderately good mined, and in a state of collapse.

of muscles that gives the perfect results, enough to commence with" teacher, or and it is, therefore, readily to be seen a teacher who pays too much attention that without daily practice no power of to the artistic or poetical side of the endurance in the muscles can be ob- art, before the foundation is properly does not fall. For this reason, I be- tainly one of the greatest authorities tained. The perfect training of these laid. It seldom fails to cost years of

The Tongue and the Lips.

The tongue is often a most unruly member with the student, and no wonder, for it has a most difficult and decidedly delicate task to perform, i. e., to conduct the breath column above the larynx to the resonance chambers. The tongue and the larynx work in cooperation, but it is of vital importance that they do not interfere with each other. Therefore, the tongue must be raised high and the larynx stand low to produce the proper results. The normal position of the tongue in singing is with the tip below the front teeth and the back of it raised. Naturally it has different positions with different vowels, but it must be trained to return to its normal position after pronouncing each one.

The lips play a most important part in singing, for they are the final cupshaped resonators through which the tone must pass. They can retard it or let it escape, brighten it or darken it; in fact dominate it with every varying influence to the very end, for it is upon their cooperation that much of the life of the tone depends. The position of tracting the diaphragm so that con- the lips is so widely different in the open and closed vowels that it is impossible to over-exaggerate their move

Voice Development a Slow Process.

So much for the technique of the art Of course in an article of this length one cannot by any means go exhausin as simple a form as possible a few lapse somewhat into decay, owing, per perfection of form to which it had been brought by the scientific old it plain, that the technique of the art is all_important.

It is the only foundation upon which we can hope to build to great heights, art. The finest building in the world is of but little value if its foundation be may disturb the balance and destroy the perfection of tone, it is readily to to the will that, in the end, will ac-

Artists are not born. They form themselves by long preparation. A fine voice may be a divine gift but material. One of the greatest errors It is the united action of many sets in my opinion is to select "a good

appreciate the true sensations.

ance, and pupils and teachers make a conception of the poem. great mistake in trying to advance it It is indeed a very difficult task to hold back a truly musical person, a person who intentively loves the great works, but if he be allowed to try to spell words of four syllables hefore he has learnt the alphabet he is sure to come to grief.

THE ÆSTHETIC SIDE OF THE SINGERS' ART.

BY DUDLEY BUCK, TR.

I REMEMBER very well a conversation I heard, when a young singer, between a distinguished painter and a mutual friend. The painter's sister had a decided talent with her pencil and brush. My friend knew this, and said to the brother, "Why don't you send your sister to Paris to study?" "She is too old," the painter replied. "What!" tinued the painter, "it takes five years to acquire a school, and five years to forget it before you are ready to do anything worth while." He then turned to me and said. "You do not understand such talk, do you? You will ten years from now." It made a great impression upon me, and, as he predicted, up into six or seven periods. some years afterward I appreciated his meaning. He meant that a person's technique must become a part of himself, that the mechanical side of his art must work perfectly without his being obliged to think of it, before he can hope to develop the æsthetic side with

What is meant by the æsthetic side? The side that comprises everything other than pure technique. It has to do with the emotions, sentiments, mentality, temperament and personality. In fact it is the power to present a tone picture in such manner that others must see and feel it as he does. It is often very hard for the young student to allow his sentiment to come to the fore, and no wonder, for we Anglo Saxons are taught from childhood to suppress our emotions. However, this will not do when singing. He may rest assured that if he desires to impress an emotional fact upon his audience, to move them as it were, he must show will not attain his end.

A singer must create an atmosphere for each and every composition he undertakes. The greater his mentality, the finer the atmosphere he creates, and naturally the more beautiful the losing sight of its vital points. In but always intent upon the tone pro- sential to "bel canto," this way he becomes acquainted with duction and the vocal effect of whatthe composer's thoughts, and what he ever they are doing, means by his notes. It is not too much before you sing it in public.

HOW TO PRACTICE.

BY DUDLEY BUCK, TR. practice too long at a time. If the

happen to find themselves in exceptiongood voice, they never seem satisfied to stop their practice until they are worn out, or so hoarse that they cannot sing any more. They have a truly beautiful time, thoroughly enjoy themselves, and wonder the next day why it is that they are out of voice. I know that it takes a long time to appreciate the fact that the vocal organs will not stand all kinds of abuse, and it is truly marvelous what they will stand, Take for example a number of children playing together, when they become a little excited they will shout you any number of high C's and D's without said my friend, "She is not much older the slightest trouble, but even they do than I am, and I would not consider myself too old to study." "Well," con-(which the teacher has advised trying not more than once or twice a day) for ten or fifteen minutes at a stretch Now a student can practice from two hours to two hours and a half per day to advantage, but this must be divided

> If you overtax your voice by singing too much at one time, you may be sure that it will take from two to three days and perhaps more for the muscles to return to their normal condition. tired throat is something to treat with the greatest care. On the other hand, vstematic practice does not tire the voice, but freshens it. You are simply training muscles to withstand extraordinary demands, and they will respond a wonderful way if the proper care taken of them.

An engine would not last very long always driven at full speed. How less a human voice, whose mechanism is of the most delicate construction. Therefore, when you practice, bear in mind that you are not yocal apparatus, that all progress must fault among singers. How many times be gradual and that this can never be obtained by working too long at a given period.

SUCH POOR MUSICIANS?

RY DUDLEY BUCK, TR.

in the development of the voice as im- of vowels and consonants, the mouth and rhythm are closely related, and portant as the first year or two of to certain sensations and, of course, are absolutely vital from the interpre-fundamental west. Then it is take the fundamental work. Then it is that the the result is apparent. When you take tive side of the art. Wagner in one of ear becomes trained to the correct up a new song or a new work, study sounds, the muscles to do their work your text before you try the music at Operas" said, "Learn all my works in properly, and the entire apparatus to all. Learn what the poet means, digest strict time, and afterwards you will see or the suns appeared to the suns of the su slow process, one that needs a great appreciate their added heauty the would be a good one for the student to an open throat. Of course you cannot dead of patience, and great persever—quicker for having already a mental apply to all his work. He would soon pronounce well unless you have an open throat the student to the stroyed but considerably augmented by learned to sing vowels, do not forget the rhythm he would gain. I do not that the consonants of your or any mean to say that we do not want accelerandos and retardandos. Far from well. it, for they are as necessary to interpretation as is strict time; but I do say that the accelerandos or retard-THE great majority of vocal students andos can be made, yes, must be made. in rhythm to give the listener the proper satisfaction.

I was once talking with a musician of international reputation on the question of time and rhythm, and to my great surprise he informed me that at the age of twenty-one he could not play a hymn tune in time. I had always admired his keen sense of rhythm, I told him so, asking him how he had brought about the great change "Well," he replied, "I learned to play the violin and I learned to play the piano, and I went to hear all the orchestral concerts I could, all the vocal concerts by good artists that I could, and little by little I learned to count when I heard someone else performing. and finally I learned to count when I

was performing myself." As I said, this man brought himself up to be a musician with the strongest sense of rhythm possible. So can you, if you go about it in the right way. If you intend to make an artist of yourself, do not be a singer alone, be a musician. Study some instrument, any one will do, but I would suggest the violin, because it will teach you to appreciate a legato tone, and give you the true idea of the infinitesimal changes of pitch which you can show with the

violin as with the voice. Read musical history, study literature, learn at least one other language, In short, develop your mind as well as your vocal apparatus, for the former is quite as necessary as the latter to fit you to become the interpreter of the great thoughts of the masters.

POOR ENUNCIATION.

BY DUDLEY BUCK, TR.

you hear a singer with a good voice and only understand a few words of what he or she is singing about! How much more interest is added the mothat he feels what he is singing or he WHY ARE SINGERS AS A RULE ment you do understand what the song is about! The fault is largely caused by too little thought and practice being given to consonants. They are extremely difficult to handle, I grant you, "Why are singers as a rule such poor but, nevertheless, they belong to all musicians?" is an oft-repeated ques- language and must therefore be conresults. An artist must never be in a tion, and I am sorry to be obliged to quered. Of course we can only vocalhurry to present his work, he must acknowledge that it is a very apt one, ize with vowels, but with proper study study and restudy it, smooth it out The fact is that as a rule singers travel the good singer learns to join the constudy and restudy it, smooth it out there, giving it a very narrow musical path, never look-sonant to the vowel in such manner as she could be heard pretty much here and smooth to the the problem of the problem o

In singing words, the student must broken up by some woman who, he first learn to analyze them; to see at said, had been 'bellowing like a bull' These are vital points, I grant you, a glance what the vowel or modificasing a song fifty times in practice but when they are obtained at the extion of the vowel is, for he must resing a song fifty times in practice but when they are ornance at the extension of the vower is, for he must re-fore you sing it in public.

There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There is a good deal in the old say
There ere is a good dear in the our say that increase and interest, for rhythm only sufficient time to make them dison must sing it into your regions loss, and without it tinetly heard. The student will do well up there and sing."

the beginning and I speak from per-great number of times the tongue besittle effect can be obtained. The same to exaggerate consonants until a habit sound generitage. I have of no line. sonal experience. I know of no time comes accustomed to the combination might almost be said of time, for time in the development of the voices as in no typical and compared to the combination might almost be said of time, for time in the development of the voices as in no typical and compared the combination might almost be said of time, for time is formed of pronouncing them very time to the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time, for time is the combination might almost be said of time.

and get him into trouble, but only for one who is able to sing the vowels with other language must be conquered as

HOW A GREAT SINGER VIEWS STAGE FRIGHT.

MANY young musicians think that the nervousness which precedes public appearance is confined to the novice Most great singers have this nervousness, and many have pronounced cases of genuine stage fright as long as they have continued to give public perform

An English paper (music) gives the following description of Caruso's afflic-

Caruso admits himself to be the victim of nervousness. When the German Emperor paid him a compliment his emotion was so great that he lost his voice-words of thanks would not come. And after San Francisco he believed that his voice had gone forever Some weeks later, when he dared to sing in London, it was a "finer dia-mond" than ever. For, as he says:-

"There is only one trouble that I adore: it is that which waylays me on the stage. I am seized with nervous ness, and the anguish alone makes my voice what it is. There is no persona merit in it. This fever betrays itself to the public by mysterious effects which move it, but let it be known that Caruso on the boards is not responsible for the pleasure he may give to others, and that everything is the fault of that redoubtable deity called 'le trac' (stage fright). It may be believed that each evening I suffer from this fright increasingly, for people say to me regularly, You have never sung so well as to-day."

In reminiscent vein Caruso recalls that his old master who taught him the rudiments of his art predicted a brilliant career. "You will earn 200 francs a month," he said, "when you have grown a little." Verdi had less confi-dence in him. "When I created Feodor at Milan he asked the name of the artists, and when he heard mine he interrupted, 'Caruso? They tell me that he has a fine voice, but it seems to me that his head is not in its place.

HE THOUGHT PRACTICE UN-

NECESSARY Mr. DAVID BISPHAM tells the following amusing story about Mme. Schumann-Heink which illustrates a popular

idea current among many laymen. the evening before we were to sing she exercised her superb voice in her apartsubsequently heard one of the guests complaining that his nap had been When he was told that the singer was STUDY OF VOCAL WORKS.

(The following extract from "The Art of Singing and Vocal Declamation," by Sir Charles Sandey (Copyright, Charles Sandey (Copyright, Charles Sandey (Copyright, Charles Sandey) (Copyright, Charles Sandey) (Copyright of the foremost English singers and vote teachers upon the highly important subject of "Enmedation and Freductation." Copyright of "Enmedation and Freductation, Copyrights (Copyrights) (Copyrig

The Delivery of Words.

Before entering on the study c. vocal works, it is absolutely necessary to make a serious study of pronunciation and enunciation, that is, the sounding of words and their delivery. The object of wedding music to words is surely to give greater emphasis to the sentiment or passion those words exdistinctly audible, what becomes of the emphasis? The English-speaking peoples, more than any other, require to pay strict attention to this study; as a rule, they are totally regardless of uttering letter or syllable clearly in ordinary conversation, and so acquire slipshod, inelegant enunciation which requires patient, persevering study to correct and fit them for public speaking or singing.

English a Good Singing Language

English is a fine language for both, but as practiced by the generality of public speakers and singers it is devoid of accent, unpleasant to the ear, and at times even unintelligible.

I was once present at a performance of The Merchant of Venice at the Princess's Theatre, Carl Formes, the once celebrated bass singer, played Shylock. He always preserved a strong German accent in conversation; but though all the other characters in the play were sustained by Englishmen, the only one who recited his lines to be understood was Formes. The reason was obvious: he propounced the letters. divided the syllables, and accented the accented syllables, so that, though now and then his pronunciation of a word was not quite English, his enunciation was perfectly distinct. I did not miss a single syllable throughout his entire performance

The study must be commenced by learning to pronounce each letter distinctly and purely, adopting the Italian pronunciation of the vowels:

> a -- as ah in English. e - long as a in fate. short as in let. i-long as ee in feet, short as in ink. o - long as in rose. short as in lot.

u-as oo in English Correct Consonants

their office. Moreover, the wagging of ought to display. In low comedy imperfect, "the management of the right tone color comes from appreci- - The Sunday Magazine.

SIR CHARLES SANTLEY ON THE tragedy or elegant comedy such grimac- breath," as without perfect control over ation, and appreciation comes from ing is not permissible

The Position of the Mouth.

same time the most pleasing and out a break. What they ought to learn elegant, position of the mouth is the approach to a smile, all the muscles of the face being kept perfectly supple so a way that the break may not be as to be ready to second every change observable. The lungs should never be of expression occurring in the work entirely exhausted; in speaking breath means of tone color, caused by the the performer is engaged on, but with may be taken at any place where a different emotions in the mind. Read out exaggeration; there is but one step comma might stand, and in singing be- a selection over many times silently befrom the sublime to the ridiculous, fore any weak accent in a bar, of course fore permitting yourself to begin to which exaggeration would inevitably being careful not to divide the syllables even think of reciting it, but even si-

This must be followed by learning to difficulty about breathing. All it re- merely repeating the words. Remempronounce distinctly single syllables, quires is care in arranging convenient ber the change of manner of the then combinations of syllables, each and appropriate places to take breath, syllable distinct in itself though joined and practicing speech or song accordto its fellows; which can only be ingly. Inexperienced people would do effected by making a short pause well to note that under the influence of after each syllable and joining them by nervousness they will find it more difdegrees until the word becomes a ficult to maintain a chestful of wind, perfect whole.

clear distinction between single and double consonants. In England the tendency is to neglect this, and we hear "a-tention" instead of "at-tention,"
"fe-low" instead of "fel-low;" while we also have the opposite, as in the first tention to these few remarks and care-must so work that your intellectual example given below

Correct Accent

Few singers take the trouble to study their words sufficiently to give the accented syllable its due force; in recitative, where accent is left entirely to the performer, those who are attentive will hear very curious things. For example, the fine recitative Indae Maccahenre-

"Oh let eternal honors crown his name-"

rendered more or less (generally more) in this wise:-

"Olletteturnullhonnurs crownnhis naem:"

and in a matter-of-fact style seemingly without a notion that it is a call to the Israelitish nation to celebrate with due honor the glorious victory obtained undergo a change, and you will become over their foe by Judas, the leader of more magnetic and influential. Noththeir army.

Again, in the same oratorio, when Judas himself speaks, "Sound an alarm," which as generally interpreted becomes "Sounddannalaam." wonder foreigners find English ineligible as a singing language.

Distinctness It is not the fault of the language but

of those who speak it without learning how it should be spoken. However much one country may differ from another in its opinion of the pronunciation, there can be no difference of opinion regarding the necessity for distinctness of enunciation or delivery either of a speech or song. In other The consonants must be pronounced countries I have heard many public promptly and firmly, using the tongue, speakers, and as a rule I have found the teeth, and the lips-otherwise the them much more distinct than the words will not be distinct and their generality of English public speakers as not only to convey to those around sense be lost. They must not intrude I have heard; but foreign singers I on the value of the vowels, otherwise have found less distinct than their orathe voice speaking or singing will lose tors, yet still as a rule more distinct in resonance and carrying power. The than English singers. The Germans, as mouth ought not to open more than far as my experience goes, sin more on sufficient to introduce the tip of a the score of indistinctness than the finger; if the under jaw is lowered Italians or French. I heard Aida once beyond what is necessary for this it is at an important city in Germany, and with which they would naturally be ac- her has become historic. impossible to pronounce the consonants throughout I only heard three words. companied. promptly and firmly, as the tongue, teeth "Ach meine tochter," which did not exnd lips will be too far apart to fulfill plain much of the plot of a long opera.

Having acquired possible perfection the lower jaw is destructive of any ex- of pronunciation, there is still a point pression of sentiment the countenance without which enunciation would be

the wind chest, equality, variety and concentration. sustentation of tone could not be attained. It is a common idea that speakers and singers should be able to speak The most advantageous, and at the or sing a long phrase or sentence withis to be able to take breath at any convenient point in a phrase in such and in studying they should mark places Great care must be taken to make a where an extra breath may be taken their speech or song. The act of tak-ing breath must not be accompanied by call out. Train your mind to fix itself any visible sign, such as hunching the ful practice are all that are necessary for the management of the breath.

THE VALUE OF ELOCUTION TO THE SINGER.

BY LOUISE GUNTON.

SINGERS especially need to awaken to the possibilities of help to themselves by a serious practice of elocution. It is a character developer and a soul awakener. After deep concentration and many times reading and reciting calaction the beauties of a piece leave a lasting impression of one's character. You will unconsciously broaden and deepen, your personality will gradually ing develops personal magnetism of the highest order like the study of expression and who needs magnetism more than the singer? It brings into exercise every faculty of the mind and every emotion of the soul, and we know that by exercise we grow. People who have never exercised their powers of expression are stunted in soul growth just as much as one is stunted in body who has never taken physical exercise to any extent, and vocal study will not bring singers to their full powers of expression without the study of elocution

in addition. Below I give a few principles of elocution, which, if diligently studied and put into practice, will greatly in-

crease the powers of a singer; Elocution is the art of so delivering our own thoughts and sentiments or the thoughts and sentiments of others us with precision, force and harmony the full purport and meaning of the words and sentences in which these thoughts are clothed, but also to excite and impress upon their minds the feelings, imaginations and passions by which those thoughts are dictated and

intelligent reader: Comprehension of receive nearly so much for his services the thought, and perception of the as she demanded for hers, she annatural in the utterance. To be effect- swered, "Very well, get the President ive, add one thing more, voice. The of the United States to sing for you.

Interpret the Poet's Meaning.

In trying to interpret a selection look sharply for the change of thought, and the attitude of mind of the characters in the piece toward each other. Look for the delicate shades of meaning by of a word. There is no mystery or lently do not read a selection by speaker, his tonc color, his emotions. his varying actions, all of which must be brought out in the rendering of the selection. Search diligently for the author's meaning and enter his mood Meditate upon each word, each thought Form mental images of persons and scenes If necessary, paraphrase the without interfering with the effect of selection. Put in your own words upon what is being studied. Do not shoulders, nor any audible sound. At- let it wander. Cultivate attention. You power will increase, thereby enabling you to probe more deeply into the author's meaning. You must so assimilate the thought that it becomes your

All public speaking should have the intimate element of face to face conversation. Use all your gifts, natural and acquired, all your powers, physical vocal, mental and spiritual to obtain a responsive attitude on the part of your bearers In this directness extend to your audience your sympathy and wir its sympathy for yourself. Always let your matter warrant your manner. Be full of your subject and occupy your mind with the spirit, the thought and sentiment of your author, never with the tones of your own voice. If you appreciate your author you will instinctively know what tone to read

We must read as we speak, but on one condition, it is when we speak well. Reading aloud gives the power of analyzing more than by silent read

The reader who wishes to attain the heights of his art should keep a cool clear head while he gives up his heart. Make the human heart your supreme study. Learn with what gesture and with what inflection every caprice and every passion speaks.

Work for abandon in your study of expression. Work tremendously and then rest. Do not see how long you can keep on a high tension, but make a great effort, even if you exaggerate first. Underdoing is worse than overdoing. The very worst of faults is tameness. Throw yourself into the spirit of it. Build up vitality.

Nature is the model. Actors and elocutionists have an alliance of two faculties-sensibility and imagination.

The coolness with which Adelina Patti always demanded the largest possible price was staggering to those who had occasion to negotiate for her services. In this connection a retort by

When she was told that even the Two things are necessary to make an President of the United States did not



ORGAN AND CHOIR

Department for September Edited By G. EDWARD STUBBS, M. A.

are sometimes inevitable. whether sacred or secular, affords a zation. sensuous pleasure enjoyed by the vast majority of mankind. Its study is seductive, and to follow it for æsthetic exception to the rule!

who know him best. The mere pos- choirmaster. session of musical talent is hardly sufpossession often goes hand in hand with

system in the detection of obscure dis-eases, technically known as "diagnosis not mastered by the choir!

We recommend a similar process to cal symptoms. When he succeeds in in his command. eliminating all important tendencies in other directions, his course may be said to be fairly clear. And when his decision is fully reached, let there be to turning back. In after years if he

musical students who expect to take avoid a narrow view of his life work, of warning to those who are inclined the Roman and Episcopal Churches— the work. of warning to those who are inclined of warning to those who are inclined of warning to those who are inclined of the so-called denoming the state of the so-called denoming the solution of an inclination of the so-called denoming the solution of an inclination of the solution of the so occupation unfortunately falls upon a to the decadence of Puritanical influyoung man at a time of life when, ence, that old and deadly enemy of things that are really of immense imthrough lack of experience and knowl, ecclesiastical music, and partly to the optrance to their future success and edge of the world, he is peculiarly ungrowth of broad-mindedness and adgeneral welfare, both from an artistic fit to make a wise choice. Mistakes vanced intelligence which is the natural and a worldly point of view. Good

The Work of the Organist.

ficient to warrant a decision. Such a performer upon a keyboard, more or who could act as choirmaster. other endowments of a very high of the "quartet" of soloists, or the country is now in a similar direction, parson, or the "music committee"— for reasons which are not difficult to Physicians practice a most valuable or of all three. Instead of his being comprehend.

by elimination." They test the symp- In view of the change and advance-

Voice. finds himself distanced by friends and Even in so old a country as England, covering a vast and varied field of companions in other walks of life, where church music has been pro- study. Organists sometimes complain mercantile and professional, let him not foundly studied in all its departments that they are "snubbed" and tyrannized complain! He had his free choice, he for centuries, this want is fully recog- over by their ecclesiastical superiors, took it, and must contentedly abide by nized, and such eminent men as Sir In many such cases the fault lies en-We do not mean to insinuate that George Martin, and the late Sir John tirely with themselves. They may be it. We do not mean to insimulate that deorge starting, and une late on your mean that the profession of organist and choir. Stainer, and Sir Joseph Barnby, have miscalled sompetent, otherwise in left work only partially completed, master is not on a par with the other in their writings called sharp attention competent. Clergymen quickly gauge master is not on a par with the other in their writings caucus using attentions to the mental ability of their subordinates. country began at Boston in 1752 in the caution young men from "drifting" into pared with England) facilities for They respect men of sound education, it in a more or less casual fashion. We learning the art of choir-training are treat them as equals professionally and need fewer organists, and better ones; lacking, there is all the greater need socially, and implicitly abide by their men of distinct ability and of liberal for reform. The young organist should advice in all matters pertaining to education, who will elevate the pro-fession, and place it on an equality with increasing his knowledge of the singing. It is of the utmost importance for the old triunity law, medicine and voice. He should make it his business the young organist to aim high, and the old trumity law, measure and voice. He should make it in substance in Found of the profession, and the newer callings that to dearn to train not only the voices of to take a lofty view of his profession, are now dignified as professions.

The profession is a profession of the p

Managing Choral Societies. And in connection with this important work of voice training, he should study the management of choral Sooner or later, if he is ambitious, and desirous of enlarging his sphere of professional activity, he will perchance have the opportunity of organizing his own choral club, or he

may be ealled to succeed some other conductor. If he is wise he will become a member of a first-rate chorus, sing himself, and study carefully the DRIFTING INTO A PROFESSION. tunities in other fields of labor in handled. In this way he will learn In offering words of advice to young which he might excel, should carefully in a two-fold manner. As a singer, singing his part as tenor or bass, he up organ playing and the study of He should aim at becoming something will become fully acquainted with the ecclesiastical music, many subjects sug- more than a mere performer upon an difficulties that chorus singers meet gest themselves, and a writer is tempted instrument. Church music has changed with. And, after actually experiencing to be discursive. In the small space greatly during the last quarter of a these difficulties, he will be all the allotted us we shall try to confine our century. It has grown enormously in more able to deal with them from the remarks to a few points of special imited importance, and this general expansion conductor's desk. By studying the may be seen not only in religious bodies system of the conductor under whom First of all we would sound a note where liturgical services are the rule— he sings, he will also learn that side of

choir singing is more necessary. Bach fugue, well played as a conclud-The time has gone by when the a congregation that for an hour and gratification is most natural. And for duties of an organist consisted in play- a half has listened to a ragged and this very reason there is an element of ing a few simple psalm tunes and an slovenly service! This fact is becomdanger in adopting, professionally, occasional "sacred song." Even in ing appreciated more and more by without very serious deliberation, a churches where non-liturgical services clergymen, vestrymen, and music comemotional nature. Those who either passed away entirely, or has been a very prominent position fell vacant, drift" into any occupation generally augmented and dominated by the the writer, as consultant, was told by find themselves "mis-fits." Music is no chorus of mixed voices. In Roman, the parish authorities that they wanted Episcopal, Lutheran and other churches, a man who was a competent player, but In determining whether or not he male choirs have been extensively in- who would be able to score, on a basis In determining whether or not ne indictions have been expensively my way would be able to score, on a obasis should become a church organist, it is closed. There has been a proportional of the proportion of the Let him seek the sound advice of those upon the ability of the organist and master. In other words they wished to engage a choirmaster who could act Formerly he was little more than a as organist, rather than an organist less under the direction and dominion tendency everywhere throughout the

General Education.

In conclusion we would advise the toms which are common to other disment we have outlined, it is not diffi- young organist to weigh well the imorders, and by exclusion arrive at the cult to see why the young organist portance of a liberal education, Church real indications of the real disease. should early in life become proficient musicians, both young and old, should in voice culture, and skilled in the art remember that clergymen, whatever the young main diagnosing his must of mastering the vocal forces placed their "peculiarities" and musical shortcomings may be, belong to the highest order of learned men. In a general Organists Should Understand the sense theology embraces all knowledge. A graduate in this department of learn-There is to-day a crying need of ing has passed through from eight to organists who are expert voice trainers. ten years of severe academic work, organs there is a long line of trade

Clergymen look for character based upon religious training. In the words of an eminent divine, "Where the minister lacks musical training and abil ity, it is doubly necessary to select most conscientiously, persons qualified to direct the musical portions of services, and skilful in training choirs and congregations. And in such selection it is of great consequence to subordinate musical professionalism to spirituality of heart and mind. Where we cannot have expert musical knowledge and technical ability associated with depth of spiritual life and re-ligious sentiment, it is better to choose the latter and sacrifice portions of the

THE EVOLUTION OF THE PIPE ORGAN.

THE Census Department has just issued a bulletin on the manufacture of musical instruments, which shows that pipe organs were introduced for the first time in North America at Boston. and, as was the way in Colonial times, vigorously opposed, since there was still large debate among Puritans whether music was of God or of the devil. The running fight that lasted for a century or more in communities Music, outcome of higher education and civilias to whether the church organ might or might not be properly used in woring voluntary, is small satisfaction to ship seemed somehow to be based or such misconceptions as that of the worthy mechanic who complained to a Scotch clergyman, "I have no objection to the organ, but I understand when ever the organ is brought in there is study that seems so pleasurable, and are in vogue, the old-fashioned quartet that appeals so strongly to the artistic choir, once an "institution" in itself, has pointing power." Not long ago, when of the Atonement." As late as 1762 subject for public discussion at Harvard College commencement was "Does Music Promote Salvation?" and although the matter was decided in the affirmative, the decision was not reached

without much bitterness of spirit. Despite-or, perhaps, because of-in tensity of feelings engendered by such arguments, the leadership in the manufacture of pipe organs seems to have been preserved by the New England capital from early days down to now when, in the year 1905, according to the census bulletin just cited, 137 pipe organs were constructed in Massachusetts, nearly all of them in Boston and nearby suburbs. The aggregate value of these was \$520,887, representing about 25 per cent. of all made in the United States, and by far the largest percentage of high-priced organs, since two other States, Illinois and Ohio, made as many pipe organs, but of a and concert organs that came out of Massachusetts workshops averaged about \$3,800 each, while the average for the whole country was only \$2,220.

Behind the making of these pipe traditions, dating from the first American church organ built in Boston in 1745 by Edward Bromfield, Jr. This man, only an amateur at the business. planned an instrument of 1,200 pipes, shop of Thomas Johnstone.

The First Organ.

To guide the efforts of the earliest American organ builders good models were already at hand. Pipe organsare now dignified as professions.

men and women, but also those or its about safety and quality not mereThe young church organist, having boys, so that he may be able to take by as an organist and choirmaster, but here. At Portsmouth, New Hampdecided that he is not "drifting" into charge of either a "mixed" choir or a sa cultured and clusted gentleman.

From direction Assertic gentleman.

From direction Assertic gentleman. Even education, per se, is insufficient. organ in the United States, one that

was improte form independent in 1/00 citizen the interest of t at his death in 1713 to the church bear- squealing of chanting choir boys and its artistic merit or money value, but at his death in your states and some states and some states are an entirely value and spirit of the offers. It his Puritan body did not accept it offense to the Lord," much of our May I ask whether we accept this printhe instrument was to go to King's earlier American music was written for ciple consistently? If the adult mem-Chapel, then representing the Church the pipe organ. Particularly since the bers of a congregation were to preof England in New England.

Brattle Street politely but firmly refused it, and the organ was installed in line of famous American organists of to sake be allowed to decorate the Bosten's Episcopal church, later to be many American cities have Lad their entrells, would be permit them to be sold to a chapel of the Episcopal training in the New England capital, daub the fabric because their netive church at Newburyport, and finally to John Knowles Paine, a professor for was commendable? If men or women he set up in St. John's, at Portsmouth, many years at Harvard, began as an wish to join in the singing in our where during the peace conference it organ virtuoso, as did Horatio Parker, churches, they should at least take pealed forth its notes of "peace and now professor of music at Yale, and some little trouble to cultivate their good will to men." It is only a little one of the most famous of American voices and to learn music. After this. organ, of course, as compared with the composers. Dudley Buck, whose fame their musical offering, however poor big ones of to-day—an affair eight feet and popularity were certainly national and weak, at all events would have inches high, five feet wide, and in the days when men wore Dundreary cost them something, namely, a little

TIONAL SINGING

THERE now rises from many a parish a strong demand for simple congregational music.

Another very famous pipe organ If the sole reason for ejecting e'afrom abroad was installed in New Eng- borate music from our parishes hap-

concert organs have been set up in New net be kept together unless indulged York, Cincinnati, Philadelphia, and in occasional opportunities of showing many other American centers of mu- themselves off. sical activity. The original one in Against both these statements I Boston had an eventful history, strongly protest. I have quite failed Through the later years of the Civil to discover any artistic, historical or War and those succeeding it was frequently used. Many of the most inviersal claim to hum or howl in any famous of American musicians of the portion of our Church services, and I seventies delighted to play on it, though can give personal testimony to the misit had its defects. When, however, in chief caused by this so-called privilege. the early eighties the symphony con- I have frequently, within the last few certs began to crowd Music Hall the years, had congregational singers near organ was found to take up too much me who have not only entirely disturbed room. In 1884 it was sold and later my own worship, but that of everybody presented to the New England Con- within a radius of five yards, sometimes servatory of Music. The Conservatory by singing every melody at the interval management found that the largest of of a third or sixth below, on one American concert organs was more or less of a white elephant. They had no hall big enough for it, and as there the top of their voices. But perhaps were some technical objections to its my greatest infliction was to have a echanism, no good reason appeared man just behind me, who, I cannot for building a hall specially to shelter say sang, but produced the melody of Finally, the metal and lumber in everything, two octaves below the big organ, which was in reality as trebles, in a bee-in-a-bottle sort of tone, far ahead of its time as was the Great which heard anywhere but in church, Extern among the steamships, were would have been a piece of infinitable. The owner have a continuous and conti

them, has naturally been somewhat harled up before a magistrate for famous hymn. centralized where the crgans are made, brawling in church. so that the history of the development of American organ music is concerned that the most plous and cultured men boys and girls-I mean for the general very largely with Boston, just as the and women have, for well nigh a score history of grand opera in America has of centuries, been sedulously trying capable of rendering advanced musicabeen largely connected with New York to discover by what means new beauty certaily, is seldom met with here outand New Orleans. In spite of early could be added to the place, the man-side the larger places. But there is no

more usable instruments.

examined by curious sightseers than Standard.

any other musical instrument in the

United States, for everybody who goes

to Portsmouth wants to see the first specimen brought to this country of

the glorious instrument which

A Famous Instrument.

Vogler invented.

famous German firm.

DR. STAINER ON CONGREGA-

land at a much later date and a time pened to be that their musical rewhen American manufacturers were sources were not sufficient to ensure a doing creditable work, though not really good choir, and that, consequentequal to that of the Germans and the ly, the performances were bad. I should During the Civil War Dr. entirely sympathize with the demand; Oliver Wendell Holmes, whose interest of course, all music which cannot be in music was very keen, wrote an en- well rendered in our Church services, thusiastic and often quoted description should not be attempted at all. But of the first big concert organ to be set the reasons given for this everthrow up in this country, one which was made of the choir, which I hear from many for Boston's new Music Hall by a quarters, are those: first, if a chair amous German firm.

Sings anything in which the people
That installation, in 1863, was the
cannot join, the people are being debeginning of American interest in the frauded of a right; next, the only plea pipe organ as used for other than for allowing a choir to sing an anthem hurch purposes. Since then large or other choral piece is, that they can-

of a rightful privilege. For my part, I should say the on'y privilege such a Musicianship on "the Devil's bag- ran would be deprived of, were he hasn't told half as forcilly as the pipes," as Calvinistic divines called silened, world be the privilege of bein; sweet, low voices of the children in that

Orght not such persons to be told complaints that "the service to God is ner, the surroundings, of Divine wor-

was imported from England in 1708 by most grievously abused by the piping ship? Why should it be supposed that choirs, and good ones, too. Girls are well made originally and it has had opportunity afforded by the big blow to realize the fact that their untrained good eare. It is probably more often pipes in Music Hall.-The Church attempts at singing stand on no higher level than a child's first at-tempt to sketch a horse or paint a cow. I am behind no one in my admiration of good congregational singing-its effect is noble and inspiring-but, surely, congregations should be distinctly told in what musical portions of worship they may join, and in what portions they should meditate in

> SUCCESSFUL JUVENILE CHOIR Some time ago, in discussing the church choir problem as it is found in many of our smaller villages where adult singers are scarce, we suggested that children's choirs be formed, either to supplement the adult choir or to replace it entirely. We stated it as our belief that, in many cases, that was the most satisfactory solution of the prob-lem. A Land of enthusiastic children can always be gathered, and with care ful training a very satisfactory musical service can le given One of our subscribers in the West,

Mr. H. E. Jenner, cholmraster of St Andrew's Presbyterian Church, Carman, Man, has recently sent us a very interesting account of his success with iuvenile choirs. Mr. Jenner is a choir leader and choral conductor of wide experience in the East, and has now spent four years in the Canadian West He has an adult choir of twenty, and, besides, a boys' choir and girls' choir, which he uses for part of the services instead of his adult choir Both he and his congregation are enthusiastic over the success of the idea. To quote from his letter:

"The girls' choir wi'I be, I firmly be Leve, the choir of the future, in the smaller rlaces up here at least. I began with thirty-five voices, having them all sing the air; then soprano and altohaving the organist rut in a deep, full tenor and bass. We took for our first service hymns that were familiar to the congregation, and some that could be taken instead of the usual anthem, the best voices taking separate lines and all coming in as a chorus sung by the choir very softly, as a pressive. I can tell you that many an unctuous reaver offered by the minister

"I know of ro praise service more effective than one led by a choir of congregation-for an adult choir,

Church Organs LATEST IMPROVEMENTS

BOSTON NEW YORK PHILADELPHIA CHICAGO LOUISVILLE DALLAS Main Office & Works P.o. hendal Grees

Hastings Co. Fair Prices. Established 1827. All Sizes.

Austin Organ Company

ONE of the leading features of the Austin Organ is the console, which is of the most correniers form. The keyboards are close together and slope in such a way that each set of keys is in the same relative plane to the hands of the organist. The stop keys are immediately above the upper manual and are thus in direct line of

Dept. E. HARTFORD, CONN.

EMMONS HOWARD Westfield, Mass. Pipe Organs of Highest Grade ELECTRIC TUBULAR PNEUMATIC All the latest facilities for Easy Control

PIPE ORGAN

Hutchings & Votey Four Manual Organ Suitable for Large Church or Hall

LOW PRICE FOR QUICK SALE

The National Cash Register Co. Dayton, Ohio.

Promise and Fulfillment A NEW CHRISTMAS CHOIR CANTATA BY E. L. ASHFORD

September Organist EASY PIPE ORGAN OR REED ORGAN VOLUNTARIES

32 Pages of Organ Music for 35 Cents per Copy The Oreanist is a Magazine opposition 6 times a year \$1.50 a year. E. l. Adderl, Editor. The September annular continue to attractive viluntaries. A copy will be added to the continue to attractive viluntaries.

THE LORENZ PUBLISHING CO. 150 Flith Ave., New York Dayton, Ohio

HUTCHINGS ORGAN CO. Pipe Organs

Boston Office: 18 Tremont St., Room 308 Factory & Main Office: WALTHAM, MASS Correspondence Invited

Fleese mention THE ETUDE when addressing our advertisers.



Violin Department

Edited by ROBERT BRAINE

"IN BAD ORDER."

the railroad yards in a city an inspecinspector of violins should go the

is so difficult to keep in perfect condition as the violin. If a man's watch gauge number should be. begins to act queerly he promptly takes t to the best jeweler he can find and has it repaired. If a violin gets out of shape the owner is very apt to tinker it himself or get along with it as it is as long as it will make a sound. In this regard I am speaking of the average student or amateur. The professional, whose daily bread depends on the perfection of his performance, of course knows better. He keeps his instrument mist knows the human body.

Violins Rarely in Fine Condition.

It is a rarity to find the average violin in good playing order. Violinis's bewail their inability to buy a high priced instrument, when the cheap violin they are using could be improved fifty or a hundred per cent, by being put in perfect order by a good violin maker A cheap violin in perfect playing order is much more satisfactory to play on, and will sound better than one worth many times as much, in bad

We hear much of the bad violin playing of students and amateurs. Al-though most of this is caused by unskillful playing and lack of talent, still a good part is due to the bad condition of the tools with which they make the music-the violin and the bow.

Let us consider some of the most common "disorders" of the violin, so that the readers of The ETUDE may examine their instruments and see if they are afflicted with any of them. Take the case of strings; a violin to sound are possessed of the singular notion that strings should be changed only when they break, no matter how false and how worn they may have become. They will keep strings on their violins They would not think of wearing worn Adjusting a bridge requires great me- culties.

and tattered clothing or shoes, yet it As the freight cars are standing in never occurs to them that a violin string is worn out and worthless long the railroad yards in a city an inspec-tor is constantly going the rounds and tor is constantly going the rounds and wonderful difference in the tone of a tor is constainty gening to when he finds a car out of repair he wonderful difference in the tone of a when he finds a car out of repair he violin. Again, inexperienced violinists takes a piece of chalk and marks it violin Again, inexperienced violinists takes a piece of chalk and marks it violinists. Some are ignorant to on their violinis. Some are ignorant to on their violins. Some are ignorant to inspector of violins should go the of the trouds, examining the violins in the the point of having a D in the place he length and of an A, an A for an E, an E for an A, homes of the people, the length and of an A, an A for an E, an E for an A, breadth of the land, he would mark etc. Such a player should buy a string "bad order" on not less than ninety- gauge, which costs but a few cents, and There is no musical instrument which of strings for his violin, and what their

use steel strings, which are of course experienced violin repairer, an abomination. A violin strung with the steel strings cannot sound as it should, flesh if they do not work properly. It nor can any artistic playing be done on is the exception to find a violin with it. There are many troubles connected good pegs, which fit perfectly and with the fingerboard. As the player in work smoothly. A peg which moves practicing presses the strings against by jerks either from being badly fitted, the fingerboard, the strings gradually or from having been plastered with knows better. He steep of the fightest point of efficiency at the fingerboard, the strings gradually or from having been plastered with all times, and for anything but the most cut into the ebony surface, until in time powdered rosin by some ignorant cut into the ebony surface, until in time powdered rosin by some ignorant rosin by the control of th trifling repair takes his violin to some the violin maker or repairer, who have the violin maker or repairer, who there is the violin maker or repairer, who then this is the case the wishes to tune in a hurry. Chalk automost he violin like a shelful annot strings, When this is the case the wishes to tune in a hurry. Chalk automost have the violin like a shelful la annot strings, cannot sound retch, as they are not rosan a should be used on pegs. strings cannot sound freely, as they are not rosin should be used on pegs pressed into these little gutters, and the to keep them from slipping. Here also violin will have a horrible twang when is another instance of where the beplayed pizzicato, and will sound false ginner goes to the music store for a and metallic when played with the bow. peg to replace a broken one. He usu-Many inexperienced players who can-ally fails to take his violin with him, not understand why their violins are getting to sound worse and worse, the head of the violin. As a rule he will find the cause in these little gut-buys one for five cents, takes it home ters which have been worn by the and tries to whittle it into shape with strings. Even professionals are apt in a pocket knife, if it does not fit, many cases to let this defect of the is not one chance in a hundred many cases to let this detect of the 18 not one chance in a nundred that it fingerboard go too long without being will fit corrected. When a violin gets in this The pegs should fit with air-tight condition, it should be taken to a good precision. A good set of chony pegs professional violin repairer who can adjusted to the head of the violin by a level the fingerboard, provided, it is first rate repairer will last for many thick enough. This is quite a difficult years, and will prove a luxury to the operation and requires an expert to do player which cannot be measured in it properly. I have never found a man money. outside of the larger cities who was able to do the work properly, as the surface of the fingerboard must be almost mathematically true. These gutboard again and again, until it is finally too thin, when a new fingerboard must be adjusted.

which are so old, and which have been Many players when they break a bridge, wood, either too long or too short, played on so long that they are abso-instead of taking their violins to the often on the wrong side of the bridge. played on so long that they are abos-lettly "life(sees" and have been worn interest that they are about the player of the player of the player of the so deeply by the bow that they are about the player of the player of the player of the false and are saturated through and of \$1, go to the nearest music store and few of the most glaring troubles of the through with dirt and perspiration, buy a bridge for five or ten cents, violin. There are of course many through with drift and persparanon. Only a one of the class, which is covered with the day slow of the class, which is covered with in the day slow of the class whiskers from end to end, has been legs off, instead of employing a skillful just as he consults his physician for ill on the violin for three or four years. surgeon, if it should become necessary, health or his lawyer for business diffi-

chanical skill. The feet of the bridge must be shaped and fitted so that they fit perfectly to the convex surface of the violin, of itself a difficult operation, and one which can only be done by a skillful operator. Then the top of the bridge must be shaped so that each bridge must be shaped so that each string shall be at the proper distance from the fingerboard, and so that the A string shall be sufficiently high above the level of the D and E, and the D above the level of the A and G, thus obviating the bow striking three strings at once, as it would do if the bridge were too flat. All these matters must be accurately gauged if the violin is to be put in proper playing order.

Don't Neglect Cracks.

Many violins, especially old instru-ments, have open cracks, which their owners either do not notice, or fail to have repaired, thinking, because the violin still continues to sound when played on, it does not matter. It is clearly evident that a cracked violin cannot sound its best any more than a tub with a crack in the bottom will hold water without leaking, or a bell with a crack in it give a perfect tone. Cracks should be closed at once. If Steel Strings an Abomination. the top of the violin is thin and the It is astonishing what a large number wood very old, these cracks are someof violin players, especially in the times very difficult to repair and the smaller cities and in the rural districts, work should only be entrusted to an

is not one chance in a hundred that it

The Sound Post.

The sound post, which the French expressively call "ame du violon" (soul of the violin), is another part of the violin which is rarely found correctly placed in the average violin. The breaking of the bridge often causes the sound post to fall down. The owner more the case of strings; a violin to sound its best should be strong with gut strings of fine quality, preferably Italian, and a pure silver G string should parts of the violin, and has much to do have found sound posts set up in the be used. Thousands of violin payers with the tone. Breaking a bridge is a most unlookedfor places in violins. frequently than not tries to set it up common experience with a beginner, sometimes even being placed on the owing to the fact that he neglects, as a wrong side of the violin. Then the rule, after tuning, to pull the bridge sound-posts will be either too thin or back to a perpendicular position, in too thick, set the wrong way of the case the tuning has pulled it forward. grain, made of all sorts of unsuitable

Do not trust your valuable violin. as so many do, to a carpenter, wood carver or cabinet maker, however skillful he may be, just because he knows some thing about fitting pieces of wood to-gether and gluing joints. Viclin making and repairing violins is a business of itself, even if it does not attain to the dignity of a profession. It takes fully as many years to master, and as much experience, as well as natural talent, as the profession of law or medicine. A German thinks nothing of spending seven or eight years' apprenticeship to

VIOLINS OF FAMOUS MAKERS

THE New York Telegram has been interviewing some of the leading authorities of New York City in regard Cremona violins, with the result of bringing out some very interesting information bearing on the subject Among other things the Telegram

"Although it is impossible to state with any degree of accuracy the number of genuine Stradivarius violins now in existence, dealers and collectors place the number at between three hundred and five hundred. Mr. Victor Fletcher leans toward the latter figure. He says there are about one hundred twenty of which are owned by New Yorkers, Mr. John G. Schroeder, another dealer of this city, says that there are only about three hundred genuine Stradivarius violins in existence. range in value from about \$5,000 to \$25,000.

'According to the figures in Mr. Schroeder's possession, Antonius Strad-ivarius made about three thousand violins in his lifetime, receiving from \$25 to \$50 apiece for them. Hundreds of these were destroyed during the French Revolution in raids on the palaces and monasteries. Nothing is known of the fate of the others. Now and then one is picked up in some out of the way second-hand or pawn shop, but these places have been so thor oughly ransacked by violin lovers that 'find' in them is very rare.

"Among the famous violinists who own or have owned Stradivarius in-

struments are the following: "Ysaye, of Belgium; Petschinikoff, of Russia; Joachim, of Hungary; Lady Halle, of Germany; Kubelik, of Hun garia; McMillen and Karl Klein, both of America

"Perhaps the most peculiar place for a Stradivarius to be taken and actually used is the Klondike. William Newell, of Nome, Alaska, owns two very val-uable 'Strads,' however, and plays upon them 'north of 53.'

Pupil of a Master.

"The maker of these famous instruments was born in Cremona, Italy, some time between the years 1646 and 1650. The date of his birth is not on record and the year has always been disputed. He was a pupil of the famous Nicholas Amati, serving a four-year apprenticeship under that famous violin maker. In 1868 he branched out for himself

"He is described as being a tall, lean man, avid for work. His genius was apparent in his early works, but his best instruments were turned out dur-ing the period extending from 1714 to 1720. It was then that he constructed

his masterpieces, "In describing Stradivarius violins experts always mention their splendid form, their masterly scrolls and their perfect sound holes. It was in the making of these parts of the instrument that Stradivarius stood supreme and the varnish which he placed on his instruments any chord when standing blindfolded has never been duplicated."

The Telegram might have added that piano on which the chord is struck. The Telegram might have added that plane on which the case the reason there is such a great differies is situated. He can compose and write music with the greatest facility "Strads" in existence is owing without the use of an instrument, and the fact that the genuineness of so has already written three operettas and many are in doubt. Many a violin which is boldly claimed to be a "Strad" tions. He has been playing the violin which is bottly channel is not so in fact. As soon for four years, and plays many of the the violins of Stradivarius were leading concertos and a large number the violins of Sundayanaber of standard miscellaneous violin solos they commenced to be imitated as well. He has appeared on numerand copied by violin makers every-ous occasions in public with great suc-cess. Yet with all this talont has Stradivarius labels and imitated his model his choice of wood, varnish, the say that he has never played one single character of his scroll, F holes, etc., with all the skill they could bring to or coaxed, or paid for it. bear on the work. There is no law Now at the age of twelve this mar-Now at the age of twelve this vellously gifted boy wants to give up music altogether. He has stopped composing and will only practice on the against counterfeiting violins as there is against counterfeiting money, so viowork at their leisure ever since the meat Italian invented his noble model, is hold striking F holes and his grace-

studied.

other points of resemblance to the genne instruments. With all the wonderful ingenuity and genius which has been expended in the ork of imitating the violins of the remona masters, is it any wonder that here are large numbers of violins in he world, which never saw the sunny kies of that picturesque Italian city, nass for genuine Cremonas?

CHILDREN WHO DO NOT PRAC-TICE.

d practice several hours daily on em to practice is the price parents

Take the average child and his violin ons; at first he is in the seventh an irascible and intemperate father. ven of delight at putting under his in the little red or yellow violin, with brilliant varnish and gay tones, and s he will never tire of it. In a few eks, however, his eagerness sensibly s. He finds that instead of the ry ripples of sound which his her makes, his own efforts are e suggestive of a lone cat on a k-yard fence with a bad case of He also finds that violin pract has much of tedious drudgery in it. parents become discouraged, thinkthat the child is lacking in talent My own experience is that great disinclination to practice and indifference to music is not inpatible with musical talent of the

A Real Instance.

will give a pen picture of a case real life illustrating this point in I would have considered abname instantly the notes composing harmony.

in another room from that in which the more than fifty miscellaneous composi-

cess. Yet with all this talent he has never practiced willingly. His parents note on the violin without being urged

severest compulsion. He betrays no interest in music whatever, and does not even care to go to concerts when seroll. Many of these counterfeit great artists of the violin can be heard He calls his violin a "nasty screeching Strads were made over a hundred years thing" and uses every subterfuge to escape practicing. All he thinks of is aro, so they add genuine age to their roller skating, baseball, or going swimming. His parents are in despair and contemplate giving him a complete rest from music, hoping that a love for it may awaken latter. Friends have suggested that the child had been forced to practice too much and had thus acquired a distaste for the work, but his parents state that he had never prac-

ticed much during the four years he

Parents are often possessed of the idea that their own children are the only ones who dislike practice, whereas Many parents imagine that because it is really the rule and not the exterior children do not of their own acception. The most gifted are often the laziest. Talent seems to have little to violin it betrays a lack of talent do with it. There is little doubt that the violin and a distaste for music. thousands of persons possessing musiothing could be farther from the cal genius of the highest order, have rulb. The average boy does not wish never achieved anything in music bet wash his face or hands or go to dustry to develop their genius. When hool unless compelled to do so. He we read the lives of the immortals in ust be constantly urged to practice, music we usually find that many of cept in rare instances. This urging them in their early lives had some nagging at their children to get stern father or patient mother who kept them at their task by force of to pay to educate their children persuasion. We find that the influence in the early life of Beethoven took the form of a club in the hands of

Most Children Alike.

Parents even of the most gifted children complain of the difficulty of making them practice. As a rule they do not wish to employ force as they fear that it will give their children a life long distaste for music; besides there are many ways of achieving the desired effect without force. In some cases parents give children their spending money as a reward for practice either at so much an hour or so much for each piece or exercise which has been perfectly learned, and it seems to work well in many cases.

A parent has two means of persuasion at his command-reward and punishment. Let the child who practices well be rewarded in various ways, and be deprived of various pleasures if he fails to practice.

h I would have considered ab-ely impossible had it not occurred some one in the house who can play immediate experience. It is that his piano accompaniments it is usually little Ohio boy twelve years of a great incentive to practice, as it can He has been pronounced mar- not be denied that violin practice is gifted in music by some of much more tedious than many other leading musicians in this country. instruments, the piano or organ for inas the sense of absolute and rela-stance, which are complete in thempitch in the highest perfection. He selves and have their own bass and VSAVE

THE ETUDE



THE above portrait of Ysaye, the great Belgian master, is taken from one of his favorite photos. It is con-sidered his best and most characteristic picture. Although other violinists may surpass him in some respects, or in certain technical feats, he possesses, in the opinion of many of the leading musicians of the world, more of the qualities which go to the making of supremely great violinist than any living artist. Ysaye possesses a tremendous tone of the purest quality, is a master technician and is intensely dramatic. His intonation is absolutely flawless, and he penetrates to the soul of a composition as few violinists have ever done. He is a large portly man, giving the impression of leonine strength and rugged health. He is clean shaven and his appearance i that of a great tragedian. His friends say that there is no doubt he would have been a world famous actor had he not been a violinist. It is this remarkable dramatic strain in his make-up which gives him the power to sway his audiences in such a wonderful manner.

much orchestral directing in recent years. He also takes a few pupils now and then, and these pupils feel such veneration for him that some of them when they meet him go down on one knee and kiss his hand as if he were a medieval king. He has an interest ing family and takes the deepest jo in life. One of his favorite sports i going fishing with his family, in which he takes fully as much pleasure as in playing the Beethoven concerto. He is very fond of Americans and keeps his violin—a priceless Stradivarius— wrapped up in a silk American flag,

He is not only a great violinist but

a great musician as well, and has done

when in the case.

-Longfellow

estimonials, &c., addressing JOEL B. SWETT, ROCHESTER, N. Y.

VIOLINISTS No More Drudgery

Pending England, France.

humb and fingers and forces their case overest position as well as that of the shall-

York, March 27th, 1908.
Insist on getting the THUMB-REST OF YOUR
DEALER. If he can't supply yes, order direct of
PROF. A. GOLDENBERG, Bundlets McC. Co.,
26 Breadway, Brooklys, N. Y. SPECIAL ADVERTISING PRICE, 75c POSTFAID. All our
claims ure guuranteed or money refunded.

BAUER'S TONE-IMPROVING Chemical Violin Bridge



Not made of wood. Will improve your wonderfully. Many leading artists to t cert master of the cert master of the Metropolitan Opera are using
them already and you also
will be delighted by their
so CEINTS. Send in Cour
or der with 50 cents in
money or stamps to-day.
Fine violins, cellos, bows
yellon from the Hawley collection, \$50.00.

THE H. BAUER MUSIC CO.

Violin Students

who contemplate studying in

BERLIN

GEORGE LEHMANN

should direct all communication to Mr. Lehmann's permanent ad-dress, as follows:

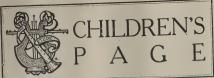
Lietzenburgerstrasse 29 BERLIN, W. - CI

PHYSICAL CULTURE For the

By CHARLES EMERY FARLEY, P. O. Box 1626, Boston, Mass.

I have 2 Seifert violins, made in Berlin according to Dr. Grossmann's theory. One is for sale. Address W. R. COLTON, Beatrice, Neb.

Please mention THE ETUDE when addressing our advertisers



BY CAROL SHERMAN.

Or course you have all heard of the wonderful Liszt time and time again. So many things have been said about his youth and childhood that I am somewhat at loss to know just what to tell you. Liszt's father was an officer under the renowed Hungarian Prince Esterhazy, who had done so much for music. While in this famous court the elder Liszt had become acquainted with the triamphs of Haydn and Hummel. It was with reminiscences of this remarkable musical epoch that the little boy was continually entertained. The father instructed him in his early childhood and the elder Liszt was said to have been a very skillful performer upon both the vizlin and the piano. At the age of nine Liszt made his first public appearance and played a con-certo by Ferdinand Ries.

It is said that at this first performance the audience was overcome with a kind of emotion that was even unusual with the excitable people of his country. It is evident, then, that Liszt was born with what people call magnetism. Magnetism is that peculiar power that some persons seem to possess and through which they apparently hold the interest of others. Many people dispute this power and claim that the only magnetism is that which accompanies hard and zealous work resulting in

Some Celebrated Teachers.

The great success of the child inunder the renowed Czerny and under was then only fourteen years of age. Salieri. Salieri was a noted dramatic composer and a famous theoretical teacher in his time. He had been a pupil of Gluck and endeavored to imihe wrote forty operas and knew how to nys mention to devote us me to contor min more study and deeper study
cert playing but the wars of the early
was necessary. He accordingly became
years of the last century so upset
disgusted with the praise of the public
Europe that this career was difficult
and went into retirement and lived in to commence. Consequently Czerny very strict seclusion for some years. settled down in Vienna as a teacher.

many to believe that Liszt was a kind assured. stantial musical culture.

Liszt and Beethoven.

Through the influence of Czerny, Beethoven's interest in the little Hungarian predigy was aroused. Beetheven at this time (April, 1822) was very deaf and whatever admiration he may have had for the little fellow must have been aroused by watching his fingers on the keyboard, for at times it was practically impossible for Leethoven to hear even the ponderous harmonies of a full symphony orchestra.

In the fall of the same year Liszt's father took the wonder child to Paris with the hope of securing admission to the famous Paris Conservatory. Cherubini, the Italian-French composer, was then the head of the conservatory. Alcious child he was opposed to prodigies, personality. and little Franz was refused admission to the conservatory upon the ground that he was a foreigner.

In a very short time, however, the Parisian public discovered the phenomenal talent and ability of the boy. He was petted and admired everywhere and was a continual topic for discussion in

The elder Liszt decided to settle in Paris so that the boy could have time for composition. Liszt then wrote an opera in one act entitled "Don Sancho," which was given five productions at the Royal Academy of Music. It met with a kind of superficial success, largely Vienna, where the little Franz studied the piece had been composed. Liszt

An Important Lesson,

Now we come to the most valuable tate the style of that master but did lesson for the readers of "The Chilson only with limited success. Although dren's Page" of The ETUDE, The boy Liszt showed his real greatness by not write melodies that were peculiarly being deceived by the applause he had good for the voice his operas soon received. He became conscious of his waned in popular favor. He neverthewanted in popular description in the so-called "Capital his talented pupil. Liszt's other teacher, of Europe," loading the youth down Czerny, was probably the most famous. with every imaginable distinction and He had been a pupil of Beethoven and honor that a boy could desire, yet he had also been associated with knew better than anyone that if he was Hummell and Clementi. It was Czer-rny's intention to devote his life to con-for him more study and deeper study

Two things induced him to return to His most remarkable able pupil was the public life as a performer. The first little Franz Liszt, who was destined to was the magical success of the violinist set musical Europe aflame with his Paganini, whose great execution in-

to test his powers the critics of both poor of his country. Father Demo Paris and Berlin declared that Liszt's musicianly attainments were not only as great as those of Thalberg, but in many ways far greater.

PLAY AND MUSIC.

THE music teacher should continually realize the necessity for play. If you want to get near to the child's heart you must gratify his natural desires—not fight egainst them. If you make your music lesson a game for THE CHILDHOOD AND YOUTH theatrical that his enemies seem to have your must leason a game to make your must lesson a game to ma of charlatan—a trickster at the key-board, isolated from the best in sub-in securing interest, and play is your greatest ally board, isolated from the best in sub-in securing interest. Pletcher B. Dressler, of the University of California, says:

"Through careful study of the games and plays of children, we have learned that these have developed to meet the natural needs and demands of child life, and that they are better adapted to the physical growth of the normal child than are any gymnastic exercises yet devised, and furthermore, that through these games and plays children are brought into the most normal social and ethical relations. These studies have had a large influence upon Self denial for others makes them si the growth of the movement for larger playgrounds, as well as upon physical culture in general. They have operated to bring the teacher to see that throughout the ages the instinct for play has unconsciously directed children toward self-education, and has vital relations to growth and unity of

"Children who are cheated out of large opportunities for play are there-by seriously hindered in their education. 'Childhood is for play,' says Groos; and whether we accept this dictum as it stands or not, we must feel that we now know enough to de-mand playgrounds, and ample ones, for every public school in our land.

"If this is not a new gospel, it is now felt to be a truer one.

SELF DENIAL.

BY FRANCIS LINCOLN.

price for most everything in this world.

If you want to be successful in your musical work you must pay the price. day you may hear music that is This requires what people call "self de-nial." Self denial means that in order nial." to gain some large reward you force yourself to do without certain pleas-ures and luxuries for the time being. Verdi's fath

What are you doing without? Let us child's wonderful love for music suppose that you are obliged to do without a few hours' play in order to practice. Your play days will soon stop, who had in mind another as The few hours of self denial now will different career for his son, ober give you years of the most delightful but he was finally persuaded to g pleasure in your after life when you his son off for a course in me have lost all interest in hide-and-goseek or tag. Isn't it a good investment? Suppose you want to play pieces instead said that old Bagasset used to \$ of scales and technical exercises. A few hours of scales and technical exercises play before the master's door. now will enable you to play pieces that recognized the playing at one would be entirely too difficult for you always invited his discoverer in

Real Noblemen.

If you look through the biographies set misteal Europic. Hen was a great cited List to endeavor to five him to the second of great men you will find there was affect with the second of great men you will find there was affect to the plants of the p to him for his assistance. Thave gone the author of the brainst passets into these details regarding Liszt's Paris. Thalberg had also a very smooth the only real noblemen and noblewomen ence and self-denial. His many case and facile expension and his presence of the regarding control of the into these details regarding install and large teachers in order that you may see and facile execution and his presence of the world. Count Leo Tolstov, the naturally loves wealth and large teachers in order that you may see and active occurred as a kind of great Russian author, although wealthy erty in every conceivable for clearly that the great planist received in Fars was construed as a sinu or the benefit of the best classical tradic-diangle to Listst. Both were pulse tions in his planoforte instruction. His of the same master, Czerw. When like a peasant and distributed his money proceeds and the first manner of the same master. Czerw. When like a peasant and distributed his money proceeds and the first manner of the first manner of the first manner of the same master. Czerw. tions in his planoforce instruction. This success in after life was so unusual and Liszt, who was not envious, came forth and employed his position to help the List.

one of the most brilliant young me of the Roman Catholic Church in and died in the service of the gree Hawaiian leper colony. John Mitchel the great labor leader, has lived a years on a salary of a stenographer though he is president of one of the world. He has devoted his life. righting the wrongs of the laborie man. These men are great because the have been willing to go wit out on forts and conveniences to help others

The Parents' Part

Thousands of parents in this tree. try deny themselves so that their dil dren may have the advantages of mes lessons Perhaps your father mother have forced themselves to without many things to give you eren
opportunity. Don't you think my list friends, that you ought to apprecia upon your part? What are a few horr play compared with the happiness your father and mother. Unfortun many of us grow up and never the only taken advantage of the opportu ties my kind parents made for me'
Self denial makes people later happier. Try it.

VERDI AND THE STREET MUSICIAN. The great Italian composer of tom

Giuseppe Verdi, manifested his lovele music at a very early age. There is very interesting story of the many poor wandering musician used to p weekly visits to the town of Le Ro place before the village inn and h playing was so effective that it is s that he never had any difficulty in tracting an audience. The miscel ing Italians gathered around t begging fiddler, but chief among the crowd was the little Verdi. The m seemed to throw him into eestasies delight. The old musician watched child continually and then sail to hi "You like to hear old Bagasset pla Verdi replied, "I would rather b You have already learned that there is a you play than do anything else it will world. The aged fiddler lought a few moments and then said. 'S grander than anything you have heard me bring from this battered fiddle. Some day you shall be 2 go Bagasset then wer Verdi's father and told him that

instruction. When Verdi became famous i the composer's country estate hearty meal. Verdi was very get and one of the crowning event life was the foundation of a lost aged musicians in Italy.

AUNT EUNICE'S LETTER.

My DEAR LITTLE FRIENDS:

You will find in other parts of THE You will find in other parts of THE grupe reference to Dr. William Mason, famous teacher of pianoforte, who fied in July. I want to tell you some of the reasons why Dr. Mason was such he reasons why he was so much spected by other teachers and pianist over the world. First, you had betor read with your teacher some of the ther parts of The Erupe referring to Dr. Mason and get an idea of his life and work.

Simplicity in Teaching.

First of all. Dr. Mason was very simple in all that he taught and wrote. never tried to secure results by difficult means. Instead of a mass of omplicated exercises he gave only a isw simple ones, but these were given in so many ways and with such a vanety of forms that they seem almost limitless. He took the simple twoinger exercise and made a work that will never be excelled. Teachers who have used it and then for a time have gone to other exercises almost always find themselves going back to the Masen two-finger exercise as found in Book I of the "Touch and Technic" series. I have heard so many little folks say: "Why that twomany intre folks say.

inger exercise is so simple that it
hardly seems worth while." But, as
Dr. Masc. says in Book I, "In itself the two-finger exercise is as simple and elementary a form as can well be devised, but through the application of different kinds of touch to its various forms, it becomes comprehensive and exhaustive in its results because it warches out and brings fully into action, in the most complete and borough manner, nearly all the muscles which are used in pianoforte playing."

Original Thinking.

Dr. Mason did not do as many other authors had done. They almost invariably started with five-finger exercises or scales. Dr. Mason saw that you little folks could understand the simple two-finger exercise much better, and more than that, he saw that the two-finger exercise would lead you to teachers, but the works of our Amerithink for yourself. Carl Taussig, the can teachers in many instances rank great German teacher, had written a equally high. book on technic in which every exercise had to be transposed through all keys, but some of these exercises were so hard that only an advanced player could transpose them properly. Dr. Mascn saw that the two-finger exerconstruction of the major and minor can musician, a gentleman and an eduscales had been explained.

Dr. Mascn realized what an advantage it was to have the pupil transpose the exercises for himself, so he put them in "Touch and Technic" in only one key, "C major." If he had two hundred pages instead of twenty- dren's Page" more interesting. six. Moreover, the pupil would have had exercises that had been worked out by someone else instead of exercises keys you will gain very little. You must think, think, think all the time.

Why "Touch" is Important.

that technical exercises should be Lisat.

says: "The best possible results of the CHOPIN, unlike most musical genwhen the different varieties of touch have been combined in proper proportion." Touch makes the player think. Like transposing, it assists in avoiding aimless practice. Instead of practicing aimless practice. all exercises in the same manner, as was the custom prior to the Mason "Touch and Technic" series, the pupil is required to think how he stribes the keys as well as what keys he is striking, Foreign and American Teachers. And now, my little friends, I want to was melancholy. He thought more of have a talk about American teac.ers his man-servant and his cat than he and methods. When Dr. Mason was a cid of his intimate friends. Chopin

THE ETUDE

America. There was a genuine neces- Learing that number, nor start upon a America. There was a genuine needs
sity for the student to go abroad to journey on that date.

complete his pusical training. More
Recthoven used the snuffers for a complete his musical training. Moreover, most of the best teachers in toothpick. It was one of his peculiari-America were foreigners. Since then ties that he never allowed his servant the conditions have changed entirely. to enter his study. He insisted that While we may not have had so many men and women who have attained left it, no matter how dee ly the dust greatness as composers, the American lay on the precious musical manuseems to be a born teacher. We sent stricts. He seldom looked in the glass cur brightest young musicians like Dr. when he tied his stock. Half the time Mason, Dudley Luck, Stephen Emery, he forgot to brush his hair. Every W. Chadwick. Horatio Parker, E. MacDowell and others abroad. And with their fre h American intellects they digested the Old World knowledge and have adapted it to American uses, so that the very word "American" now means in Germany "Praktisch" (practical, ingenious, criginal, sensib e). floor Haydn arrayed himself at daybreak In fact, many teachers of American

birth are now teaching with great suc- in full court dress-sword, wg, lace You, as little Americans, must be that he could never write so well as Lett. 25 the Americans, must be that he could never write 80 wer 35 periodic in your music. You must whom a massive diamond ring, which letter, lenow that works like those of Dr. the Emperor of Austria had given to 11. Necessary for surgical instru-Mason, Stephen Emery, W. S. B. Math-him, was on his fouger. The 12-per on ments. Lews, Chadwick, Goodrich, Norris, which he wrote must be of superfine Clark, Goethschious and others deserve qual'ty, and of the most exquisite not only your respect but your support, whiteness. Many times his innate love We want the best we can get from over for practical joking got the better of the seas, but remember that the work him. One night in church he cut off of our American teachers, like that of the queue of one of the other chor-American dentists and inventors, fre- ister's wigs. For this offense he was qently ranks far above that of Euro- expelled,

Dr. Masen's work will never be for- who could read his manuscript. Hangetten er become "out of fashion." be- del often wept while composing. Some cause it is founded upon correct prin- of his sacred writings are blotted with ciples. His loss is one that will be felt tears. He was blind during the last

deeply. As Mr. Theodore Presser said in a recent letter to the writer: cise was so simple that anyone could Masen's death is a great loss to musitranspose it into all the keys after the cal America. He was a model Americated man of the world. He cultivated the graces of life and was a good father. First of all he was a great teacher-then a pianist and a composer. He had rare gifts. I wish we had more fore he wrote an opera of any renown.

such coming on." Remember I am always glad to hear written them in all the keys instead of from you, especially if you can make one, the book would have been one of suggestions how to make "The Chil-

cess in European capitals.

Lovingly yours

"THE history of mu ic teaches us that If you sit in front of a keyboard and every school perishes through the prin-simply let your fingers dawdle over the ciple which gave it birth. It flourishes keys you will be a support the ciple which gave it birth. last consequences; thereupon new ideas bud forth, taking up the thread of progress like a rew generation, and develop-ing until the ideas of the preceding Dr. Mason was one of the first to see school have been supplanted."-Franz

iuses was a late riser. He practiced so long at the piano, with his back unsupported, that his spine was permanently injured. He never composed except when seated at the plano, and he always had the lights turned out when he was improvising. A public audience unnerved him to such an extent that he could not properly interpret the music before him. Seated in the midst of a small select circle, he easily extemporized and improvised. He "talked" to his piano whenever he little boy there were very few oppor- had a superstitious dread of the figure tunities for the music student in seven, and would not live in a house

his room should remain exactly as he morning he carefully counted out seventeen bears from the coffee canister; these served for his breakfast. When he composed he would pour cold water over his hands, and often the water that soaked through his

ruff and silver buckles. He said

quently ranks far above that or use per per teachers. Men like Philipp, Handel had an odd habit of tossing pean teachers. Men like Philipp, Handel had an odd habit of tossing pean teachers. Handel had an odd habit of tossing pean teachers, which is the state of the cst gain in time was of the utmost importance to him. There was only one man I'ving, his copyist, Smith, years of his life.

Gluck often had his servants carry "Dr. bis riano out to the lawn. His finest inspirations came to him when playing in the garden. Several bottles of champagne were placed converiently near him. His theory was that bright sunshine was favorable to insciration, and he always worked in it when possible. Gluck was fifty years old be-

> Schubert was marvelously regular in his attention to composition. When he was composing his features worked, his eyes flashed, and his limbs twitched. This unnatural excitement held complete control of him until the poser, at times takes his musical knowlfever of composit on passed away. He edge too seriously. For instance, the seldom made alterations in his score. other morning, while playing over some

> Wagner had his tomb made in the manuscript at his home, he heard a moment he could vis't it. He some Major! G Major! G shouting "G Major! G shouting "G Major! G shouting "G Major! G Major!" As he was playing times insisted on having his guests in- in C major, and thought he knew his spect this sepulcher and at the dinner keys with positive certainty, he wontable he took singular del'ght in des- dered who could be at hand to prompt canting on the subject of death.

> When giving lessons he walked no and his horse with exclamations of "Gee, down the room, muttering to himself, Major!" and the laugh was on Foerster,

played with a variety of touches. He WHIMS OF FAMOUS MASTERS, and emitting volumes of smoke by way of accompaniment to his remarks. He smoked constantly while he worked .- The Scrap Book.

TO SHARPEN YOUNG WITS.

BY W. F. GATES.

HERE is a list of synonyms of musical terms to which all readers are invited to guess the proper counterparts. This, also, will try the acuteness of those who are too old to be classified as children; the youngsters will guess the most of them, but it may take the teacher's skill to help out on a few. It may be added that there are no "catch questions" in the list; all have reference to the commenest musical terms of which a pupil of a year's prac tice and a dozen years of age should be well informed. The first ten sendpeculiariservant ing correct lists of answers to the
servant Editor of The ETUDE will have their names published in the next issue of

Musical Synonyms

2. A floor of an aparement house.

3. Not artificial. By chance.

Material for breath.

6 Black, sticky substance.

. A piece of neckwear.

8 One of Milton's poems, (Or, asier, substitute-To speak in con-

demnation.) o. A cane.

10. A war structure and common

12. Promise to pay in three days.

13. Strengthening medicine.

14 To filter.

15. For use in a lock

16. A topic.

17. Opposite of so high.

18 Remedy for fatigue.

10. A legal infant.

20. One set over captains.

21 S'ons originally letters.

22. Vile and low.

23. A string.

24. A controlling factor. 25. Note against note.

ANSWERS TO CONCEALED NAMES CONTEST THE following are the names of the first ten to send in correct answers to

the concealed names contest in the August issue: Mrs. J. Damns, Nina Martine, Mrs. H. P. Lee, Alfred Dremlay, Mrs. Maule Peakes, Mrs. Grace L. Kieth, Ray, R. Phelos, Margaret Kelly, Elvert Willard, Carol A. Pease,

The answer to the puzzle is Nicholas J. Lemens, Ignaz O. Moscheles, Wolfgang A. Mozart, Mlle. Cecil Chaminade.

AD M. FOERSTER, the Pittsburg comor instruct, so he went to the door Liszt smoked large black cigars. There he beheld a driver admonishing

Ideas for Music Club Workers

By MRS, JOHN A. OLIVER (Press Secretary National Federation of Music Clubs)

MAKE YOUR CLUB PROGRAM NOW.

season. Of course it is altogether too but if you do not have some idea of

Don't Plan Too Much.

Our experience has revealed one very important fact. Musical societies often plan too much. They fail to take into consideration the natural limitations of the society and endeaver to accomplish so much more than they could ever possibly do that they meet with disappointment. Furthermore, they receive deserved criticisms from the many ing to destroy the good work of honest

If you are planning a series of club concerts at which the members are to take part you should give much thought to the matter. For instance, a concert of the works of Strauss, Elgar, Regar and Debussey, while likely to be novel, would demand a kind of advanced musicianship that would make the

undertaking somewhat hazardous.

It would be better to have your best performers essay some of the works of one of the composers and fill up the remaining numbers of the program with either standard classics or the older and more familiar composers.

The Love Stories of Great Composers.

You will find that novelty plays an mportant part in the success of your club. If you can get some scheme for a series of programs for the ensuing year that will have something more than the mere biographical and historical interest you will find that all of your members will take a much greater in-terest in the work of the club.

The influence of love upon the lives of the great composers has always been a very fascinating subject. Some of the greatest masterpieces of all time have been brought into existence pelled his affection and devotion. A series of programs devoted to "The should prove a valuable source of ref-

for development may be adopted.

THE ETUDE

Children's Club Work. It is exceedingly difficult to suggest

novelties for Children's Club work, as the conditions are so variable in different parts of the country. A series devoted to the different forms in music has been known to be practicable. hrst meeting might be devoted to "The March;" the second to "The Waltz;" the third to the "Polonaise;" the fourth to "The Mazurka;" the fifth to "The Bolero" or the "Tarantelle," and the NOTHING is so valuable in club work Gavotte," the Allemande or the Gigue. as a well planned program for the entire In any event the teacher or leader must remember that the children want as much to expect that you will be able much music as they can hear and as to carry out all your cherished plans, little theory as possible. Teachers frequently make the great mistake of atwhat you desire to accomplish and tempting to compel children to undersome preconccived notion of how your stand far more theoretical subjects ideas should be executed in work next than are comprchensible to the child season is not likely to be very successclub work see to it that the theory is so cleverly sugar-coated that the child is not conscious that he is really studying a theoretical subject.

Select Your Pieces Now for Next Year.

lack of forethought. The busy teacher during the winter season has little of educational value to the pupil and at the same time make numbers that will combine to form effective club programs. The teacher who courts sucsummer season to do some planning. Make a list of your pupils and estimate what grade of piece each one is likely capable of playing next year. regular dealer. Play these pieces over pupil can play the piece most successconditions indicate when the pupils are actually engaged upon the work during the winter season. Teachers who fail

MENDELSSOHN'S RELIGION,

A SCOTCH newspaper heads the report of a recent lecture on Mendelssohn "A min the current characteristics and they had their children baptised in the that it is not necessary to enter that the majority of the mental similar plan presenting features. Any similar plan presenting features and they had their children baptised in the three that it is not necessary to enter that the majority of the mental similar plan presenting features. for development may be adopted. A accordance with the forms of the course of musical study is desirable if Lutheran Church and educated as Protection. course of musical study is desirable if Lutheran uniform and councated at riot-the club has never had a similar course, estants. Thenceforth the separation memorize an estude, or some similar baclow, for example, is a remi-mental council that make such composer was yet a baby in arms, were

and the second

THOUGHTS AND SUGGESTIONS. so much energy, as in memorialist should not be wanted

JOHN W. HARDING.

With or Without Notes?

The question whether it is better to power demanded. Pupils, as well The question whether its one of artists, should have at all time play with or without notes are all times great importance, and is frequently disgreat importance, and is frequently use reperiore awapted to their stage of a cussed, because it may, of course, be vancement. As their power of many viewed from more than one standpoint, and body develops, new pixes will be the property of the course of Netists who do little else than play in acquired and old ones dropped by Artists who do little else that a reperture the setting aside of pieces in such public and who keep up a select same way must not be looked upon as all toire from which they select same way must not be looked upon as all toire from which they select same way must not be looked upon a side works over and over again, find playing for through their means pupils in without notes comparatively easy. But been enabled to attain to a higher play all points must be kept up with equal of excellence and intelligence. Reco

one devoting himself to public per- not memorize at all it is, in the wire formance, it is not possible to one who opinion, a very rare thing to find or is obliged to devote a great portion of who is actually unable. All may his time to the task of teaching. But and do not, commit to memory with his time to the task of teaching. But and do not, commit to memory with would it be advisable to restrict all same ease, but I have never pet public hearing of piano music to the with a pupil from whom no performances of virtuosos? Would not whatever could be obtained, and an performances of virtuosos:

this deprive music lovers of opportunithe opinion that all may acquire ties for hearing many important works ability if the process is begun as with which it is desirable to become enough. acquainted? The number of those players who can give their entire time Most club programs are ruined by a to preparation and public performance is limited, and likewise is the number of works which they can keep in their opportunity to select pieces that will be repertoire. If it were possible to make complete list of the repertoire of gave a surprise musical party and su public pianists heard in this country, we should find many duplicates which considerably reduce the number of cess should take advantage of the pieces actually heard. Further, many leisure hours of a few days during the excellent works in the field of musical excellent works in the field of musical literature would be entirely missing beyond their technical grasp, and from such a list-works the character of which entitles them to representation, and which makes it highly desir-Then visit some music store or secure able that they should be known to a liberal selection of pieces from your many musical people who have neither the leisure to study them, nor the techseveral times and then determine which nical abilities required to play them for themselves. Is it not pretty clear then fully. Put the name of the piece down that the assistance of pianists, who are after the name of the pupil to whom you engaged in teaching, is indispensable? desire to give it. Teachers will find it. Is it not also clear that these pianists desire to give it. Teachers will find it Is it not also clear that these pianists a great relief to be able to look upon have not at their command the leisure It his list and find what work they have necessary for committing everything to outlined for the pupil. In this way memory? Shall we debar them from white down, after the playing compositions which they have club programs can be formed by teacu-ers who employ these valuable aids in their work. A tentative program may must have the printed music before be outlined and then changed as the their eyes as they play? Frequently a playing compositions which they have musician desires to have the music before him merely as a safeguard. He the winter season. Teachers win away be capative not only of playing out to do this frequently find difficulty in conducting their club work successfully.

ory, and yet may feel unwilling to play MISIC. may be capable not only of playing but without the music before him.

I think everyone will admit that M. SAPELLNIKOFF, the renowned ometimes there is a necessity for using sian composer, said in a recent a in public. On the other hand, it is very in the London Daily Chronicle: important that all music students "The German Emperor is ago should be well drilled in memorizing lover of music. He specially also music. The training necessary for the works of the classical comp Great Jewish Composer." For this the learning how to memorize is such that and is keenly interested in have been brought into existence clean joint and the property of the property blame than the subeditor; for the lec- uality. Without these qualities a pupil's much for Wagner's operas, pet A turer started away by remarking that performance is largely imitative, unin- lighter works. One of his "the name of Mendelssohn stands at telligent, and parrot like, possibly en- operas is Meyerbeer's Les Hay series of programs devoted to The Love Stories of Great Musicians" and the head of a long list of gifted comtirely inartistic and inexpressive. With in the recent revival of which a posers belonging to the Jewish race" each composition intelligently comillustrated with the compositions that process accompany or the composition intelligently com-nepersonally interested masses the musician wrote under the influence. It is true that Mendelssohn's accessors mitted to memory, not only will the way, to the first performance of the manufacture of the composition of the c were Jews. Moses Mendelssohn, his task of memorizing become easier but the daughters of the composts of love should prove very landaugh and taking. This subject is one that grandfather, was a Jew; but two of the pupil will have a sort of stored-up planed. Mr. Rupert Hughes book on pared. Mr. Rupert Hughes book on "The Love Stories of Great Musicians" Roman Catholics. The composer's rizing, and the method. Roman Catholics. The composer's rizing, and the methods of training, maintains his own private of father and mother were both received used by all careful teachers, have been and sometimes he will continue. into the Christian church at Frankfort; so frequently discussed in your maga- band. It may also interest you

are frequently accompanied with ques-pletes about the accompanied with ques-pletes are the above in an accompanied with ques-pletes are the accompanied with questions and suggestions that make such composer was yet a baby in arms, were however valuable in the process of accompanied with the everywhere recognized as a Christian quiring technical skill how a suggestion of this kind. It is the process of accompanied with questions and suggestions that make such composers were however valuable in the process of accompanied with questions and suggestions that make such composers was yet above to the process of accompanied with questions and suggestions that make such composers was yet above to the process of accompanied with questions and suggestions that make such composers was yet along the process of accompanied with questions and suggestions that make such composers was a pagilier to the process of accompanied with questions and suggestions that make such composers was a pagilier to the process of accompanied with the process of accompanie tions and suggestions that make such compose, was yet a many the almost the control of the average club.

a course very readily adaptable to the expressed to the control of the average club.

family, and would have been a course of the control of the average club. esthetic worth, and an expenditure of professional.

choice of certain works for memoris should be carefully made by the teach with a view to securing the greate value in proportion to the men all points must be kept up possible to ing the assertion that some persons of vividness and where this is possible to ing the assertion that some persons of the control of

A SURPRISE MUSIC PARTY An ETUDE reader of many years' sta ing has sent us an idea of a novel m party. Mrs. L. J. K. Fowden rese commendable. Each member of the di was requested to prepare some piece would be both a surprise to the te and to the other members of the They were enjoined not to select a also advised not to determine more piece without considering several Fowden states that the pupils, who almost all readers of THE ETUNG IN their selections from the back and of the magazine. Some pupils sel pieces from editions over a une showing how carefully they had green the paper. On the evening of the only the names of the little players peared on the program.

A good plan to try at parties of name of the piece he believes the ti is playing. At the end these prop could be collected and the pupil with most correct replies should receive a for her acuteness of observation i

MUSIC

AGE THE PUPIL.

ONE of my pupils, a very musical youth of fifteen, told me the other day that he had recently met one of the great pianists of the day, who invited him to his residence to hear him play. This young man had been studying with me for only two years, the fourth grade. He plays with a creditable touch and deep musical feeling for one of his age, but is sadly lacking in technic, wholly from lack of application to that important subject.

The great virtuoso asked the boy to play to him, no doubt expecting to hear another child Hofmann, but evihim and exclaiming, "Horrors! Why, boy, you have absolutely no technic!" and, later, when told that he was working on one of the easiest sonatas of Beethoven (Op. 49, No. 2), the pianist observed that the teacher should keep him on nothing but scales instead of were beyond him!

I reproved my young pupil for his preparation, but in my secret heart ad- narrow horn. mired him for his nerve and confidence. Suppose, when this lad came to me at first, when he had less technic, I had evelaimed with horror, "You have no echnic!" and had kept him drilling and drilling, day in and day out, upon the scales and other technical exercises, without any piece to encourage him. how long, do you think, would I have had him for a pupil? What would have become of his reading, his memorizing, and general knowledge of musical style and interpretation?

As it is, I believe I have developed in this boy a real musical germ, which would have been killed had I at first discouraged him with too much technic. Now he sees he has something to work for: for, in order to perform the pieces which he has grown not only to admire, mechanical side-TECHNIC!

In the public schools they do not pend a whole year alone on spelling, then another year on writing, and so on; but combine, intelligently, little by little, several subjects, which prepare difficult things along the same line of thought. I believe in applying this method to my music teaching, and I find good results.

the technic upon him while very young a decision. and run the risk of destroying the dewhen he played in public in early life, but he had time to develop that.

little more technical work, in the ner.

only explains itself."-George Sand.

ING INSTRUMENT IN THE WORLD

MILLER REESE HUTCHINSON, the young Alabamian who invented the Acousticon, has lately perfected the most effective noise-producer in the world. He calls it the Klaxon horn. One of these horns, weighing only five pounds, will create an uproar which can be heard with ease at a distance of five miles, and there seems to be no limit to the havoc which specimens no larger than a typewriter can work in the quiet atmosphere. And not only can the shriek of the Klaxon be heard as far as the brightest flash from a lighthouse can be seen, but the direction from which it comes can be as accurately ascertained. It throws out sound like a bullet.

There is nothing complicated or outhear another characteristics and the state of the state o maker of noise. A steel diaphragm is struck on an anvil attached to its center by the teeth of a cam wheel which is revolved either by a storage-battery or by a simple mechanical belt. The vibrations of the diaphragm-numbering some twenty-four thousand a minutepermitting him to try pieces which which are thus produced, give rise to an astonishingly penetrating scream, especially when the noise is concenrashness in playing without proper trated and directed by means of a short,

When this horn is aimed at one and Moreover. I do not agree with my the diaphragm, with the accuracy of a crack gunner, begins to fire soundwaves through it, the effect is startling. -Scrap Book.

THE IMPORTANCE OF CHOOS-ING A PIANO WISELY.

BY ALGERNON ROSE

To music-lovers the choice of a piano is a momentous matter. Such people happily form a significant proportion of purchasers of the instrument, and to this class these reflections are especially able to take every consideration into addressed.

In order to induce a reluctant parent to buy a good piano containing the lat- is it possible to ensure that guidance est improvements, the daughters of a will be given on which we can depend? household, commendably aided and The counsellor, if he is not strongly but to love, he must develop also the abetted by their music-master, will fre- attached to us, being influenced by quently scheme for months until they some petty motive or self-gratification get their way. Pretexts are not wanting when one wishes a thing. The old which most pleases him; and such pripiano is either worn out, or of obso- vate motives, being for the most part lete construction, or it is otherwise un- unknown to the person who is seeking satisfactory. There are many ways of advice, the latter cannot perceive, unthe students to accomplish, later, more arguing, and it is hoped that these sug- less he is very shrewd, the bias by gestions may be of practical value to which it is influenced. Thus, the those who desire to convince others as greater the number of friends who are well as themselves of the expediency consulted, the more divergent may be and good results.

Better had the puril who is deficient last, the choice has to be made, it is an not surprising that the eager would-be in technic recover later in that line anxious time; and all ladies may be purchaser grows mystified. and be musically developed, than force forgiven if they pause on the verge of

sire to play. Is not this illustrated in musical purchaser, who has passed ors; and the more violently a particular the case of Paderewski? This famous many hours daily practicing for years make is abused, the more pianist had a technic far from perfect at the keyboard before winning a pro- trial does it often prove itself to be. fessional diploma, naturally regards A clever amateur in quest of a piano, making the selection of a piano in a on one occasion visited almost every My young pupil had an unpleasant ex- more serious light than does the pros- house in the London trade. He in perience at the hands of the pianist, for perous city merchant, who looks upon quired at each place about rival makers. know it hurt his pride, but it was a the instrument as an expensive but One of these seemed to be unanimously valuable lesson to him. Incidentally it necessary chattel around which his condemned. Keeping his own counsel,

own piano, the instrument is regarded really produced the most meritorious rather as a prospective life-companion, instrument, and the reason of its being "THE combination of the arts must whether for professional or recreative denounced was owing to jealousy. be sought for within the depths of the purposes. Its selection, therefore, apsoul, but as they do not all speak the pears to him to be second only in imsame language they can only be affected portance to taking unto himself a hu- It has done for the spread of musical by, and explain themselves to, each man helpmeet for hetter or worse. knowledge as much as the printinganalogies, in which, after all, each one fore the choice is made! Such purchases are like real love matches, to the wide world of musical instrument modulation." -Carl Maria von Weber.

is a mere legal contract, a mariage de convenance.

new piano is long remembered as a red-letter day; for the instrument subsequently proves to be a magnet which youd the reach of the multitude. That draws the home circle more closely together. Of an evening it becomes the social rallying-point. Even the olfactory sense is impressed by the piano in childhood; and sensitive children, when grown up, aver that they vividly remember the fragrant smell of the polish of a new piano when it first came into the house! They will recall how they were allowed to practice on the "beautiful white keys" of a weekday for a treat, and how they sang hymns beside them on a Sunday. New pieces and songs which were tried over, and the old favorites, sounded far better than they did on the former piano.

At concerts more costly pianos, better played, are to be heard; but it is the impression given by the piano in the home, and the recollection of the voices of those who gathered round it, which will linger in the mind with an indescribable charm, and in days to come will pleasantly carry one's thoughts back across the intervening period when one least expects it. ianos really ought to add something to life. They have done this in the past, and they should do the same in the future. Is it not worth while, then, exercising care in their choice?

Regarding the price, size, and other matters, considerable discussion usually takes place prior to the purchase. Friends are consulted. In matters of difficulty or doubt, there is nothing more natural, and at the same time nothing more dangerous, than to ask advice. Advice is less necessary to the wise than to the unwise. Yet the wise are those who derive most advantage from taking counsel with others; for who is so perfect in wisdom as to be

account? But then when advice is asked how often directs his advice to that end

Let him beware of rash criticisms Every good make of piano, like every Another type of pianist, the intensely successful statesman, has its detract

benefited me also, for I shall give him friends can amuse themselves after din- the amateur tried each type of piano, but his ultimate conclusion was that By the musician who chooses his the firm he had been warned against

Now the pianoforte, per se, is an in-

HOW TECHNIC MAY DISCOUR- THE LOUDEST SOUND PRODUC- which the ordinary method of buying making is to be compared with a good piano. The violin, devoid of mechanism, is simplicity itself compared with In a musical family, the advent of a the complex construction and infinite variety of parts constituting the modern grand; and the church organ is becaution and foresight are necessary in the selection of a piano should be self-evident. A well-chosen instrument will bring as much satisfaction to its owner as a bad one will cause disappointment.

Indeed, something more than mere satisfaction should be the result; for the constant use, day by day, of a superior musical instrument in a seuse sanctifies a musician by stimulating his love for his art, and such a piano will seem to blossom forth like Aaron's rod, by revealing each day new beauties to the player in the works he practices For the piano is the chosen weapon of the young music student, and, if the weapon is bad, he is unfairly handicapped in his fight for a place in his profession. A good piano, on the other hand, is a faithful servant to the musician, and gives long enjoyment to the work of his hands. Such an instrument is the chief corner-stone of the student's knowledge, and the source of much of his "inspiration," although, perhaps, he will not own to it.

To safeguard against disappointment, then, the prospective purchaser often longs to refer to some authority which will give useful and practical hints on the subject in an unprejudiced manner, in order that he may know how to refuse an indifferent piano and choose the

THE Gaulois gives the following interesting account of the origin of the Russian national hymn, which is now as popular in France as the "Boulanger darch" was here a few years back: In 1833 General Lwoff, the composer of the hymn, accompanied the Czar Nicho las on a trip to Prussia and Austria. At Berlin and Vienna the military bands played their national airs, but when they wished to play the air appertaining to Russia they found themselves slightly embarrassed—there was none. Nicholas was much put out at this, and on returning to St. Petersburg he com missioned Lwoff to supply the void, and the latter says on the subject: "Passing successively in review the French hymn, so full of grandeur and originality, the English hymn, so majestic, and the touching Austrian hymn by Haydn, I found it was necessary to produce something vigorous, noble, moving, and which could be used both in sacred ceremonies and military fêtes, and be enjoyed by the people as well as the dilettanti. One evening the principal motive of the air came to me, which I quickly noted, and the next day I fin ished the music and composed the words." On November 23, 1833, the hymn was performed in the Imperial Chapel. Nicolas had it repeated severa times, also sung without accompaniment and played by the large orchestra, and then satisfied he told the author that it was superb. Some days later an imperial ukase decreed its adoption, The Czar presented Lwoff with a gold snuff-box enriched with diamonds and as a further testimony of his satisfaction ordered that the first words of the hymn, "God protect the Emperor," should be the device of the Lwoff

"My great aim in writing vocal music has always been to do justice to the

603

How I Established My Teaching Business

By NAN BOWRON

[The nathor of this essay received her mustent education in America. She has taught in public schools in various places and is now engaged in private traching.]

SEVERAL years ago I left the city where I had been teaching music in a boarding school and located in a small town beyond the "Great North Woods." As my work has been very successful, I think a few words on my experience in building up a good business might be of assistance to some struggling young

First 1 advertised in the local paper some weeks before I reached N- (where I was known at least by reputation as my parents live there). Upon arriving I procured a list of children over eight years of age, and sent a business card to each mother, for mothers are usually at the head of the domestic

At the end of two weeks I had two pupils. With that meagre encouragement I purchased a pianoa good one-at the nearest city, rented a good, large, light room on the second floor of the principal business block of the town, and hung out my shingle. I was careful in selecting a room to get one that the best people in town would not hesitate to enter; also to get a piano that they would enjoy using. By giving a good deal of attention to the appearance of the studio, to keeping it scrupulously clean and selecting decorations with care, I soon had a very attractive room. No pictures but those the walls. A few plants helped to fill the bare places. Slowly but surely the "musical atmosphere" was growing. I might here add that I played the pipe organ in one of the churches at \$2.00 a week, which magnificent income insured payment of my

The first week my studio was open for business I had a lesson every day, and new pupils came by twos and threes every week until I had twentythe lowest average I have ever had. Now the real problem arose. Nine of these lads and lasses were beginners-and I hated every one of them. Not personally, you will understand of course, but pedagogically, for I didn't know what to do with them. I taught them in the good old-fashioned way, beginning with two treble notes and adding new ones as soon as the old ones were mastered, very much after the style of the "a, b abs" of our grandfathers' time. I counted religiously in much the manner of the chanted multiplication tables of yore, until my

Making a Specialty of Beginners.

I had from the first thought of specializing, and now made up my mind that these nine much-suffering beginners needed that particular attention more than the others. I therefore looked over the advertising pages of THE ETUDE. I found a good many notices of kindergarten and primary methods of instruction and sent to every one for circulars and terms. Selecting what seemed to me the best one which offered a correspondence course, I embarked on my career of primary specialist.

First I studied this work with a view not only of learning what the manuals contained, but of making that knowledge my own, adding here and there an idea gleaned from experience. My pupils never saw a book, or even knew I had one on the subject. After trying these ideas on the nine luckless ones. I solicited a class of small children. I secured sixteen, which I took in two divisions according to age.

Examinations

Each division has two lessons weekly on notation -that is, reading and writing notes and finding them on the piano, muscle and rhythm exercisesin fact all work that counts in actual playing. The third lesson comes on Saturday and is more general in character. First we go through a list of ques-tions covering all the work from the very first lesson to date—a few new ones being added every week.

Each question is written on a slip of paper and given to the child who answers correctly. At the end of ten minutes the papers are counted and the one having the most receives a star on the roll of honor. Here are a few of the easiest questions: How many octaves on the piano? How many octaves in the treble? What do we call the white keys? What is written on the first line in the treble? Play the third space in the hass, etc.

The children answering the most questions are then allowed to choose games and songs. Then follows a story of one of the great musicians, showtonows a stery of one of the great musicians, show-ing pictures, etc. I make a good deal of the child-hood of the composers. Children don't care how many fugues Bach wrote, but they do care what became of the manuscript he copied by moonlight.

My little ones rarely come into the studio without stopping to look at the picture of little Bach with his quill pen, and Handel at his spinet in the attic. One little girl said: "He ought to have known betof composers or musical subjects were allowed on ter than to get up after being put to bed. I am only

Interesting Children's Games.

I play a few selections from the works of the composer we are studying. I have mounted on small cards pictures of all the best known composers. Sometimes I play a selection without telling the name and the children select and bring to me the picture of the composer who wrote it, telling me his name and that of the piece. I select these pieces with great care and play them often so that the children become very familiar with them. This intimate knowledge of the works of the best com-posers at this impressionable age helps to form a good musical taste. I use these selections also for rhythm exercises, and this leads the little ones to feel the rhythm, and I am never troubled with a

When the children can play freely within the range of five notes—using sharps and flats as acci--and understand the rhythm 3, 3, 4 and 8 perfectly, I have graduating exercises and present Kindergarten Diplomas. (These I had printed at the local printing office.) Then the class becomes Primary—each pupil having two short private lessons a week and the Saturday class as before. The class now takes up scale work by means of stories, songs and games. I teach triads with the scales, pupils writing as well as playing them. They also continue the study of composers. I make ear training more important in this grade, although I give it more

When the children know all the major scales, that is, can play them accenting 2's, 3's and 4's, write them, and play and write broken triads (hands are usually too small to reach octaves) I again have

graduating exercises and present Primary Diplomas.

The children now begin to feel that they are The children now begin to teel that they are outle advanced—and so they are in many ways. They often put to shame grown-up musicians of good standing (in N——) with their knowledge of

good standing this works.

The Saturday classes are still continued, doing more advanced work with scales and adding studies for velocity, etc., which are more interesting in class than private lessons. The review and theory ques-Because the work was so new in the community, it could not follow a rigid kindergarren course, but ing the place of the simpler ones of the Kindergarka. had to have the children show playing results as and Primary classes. I also have a number of games soon as possible. I therefore divided the work into that I brought from New York City and that I

found advertised in THE ETUDE, Musical Dominoes Musical Authors, etc. These all help in holding the pupils' interest. Never let a pupil dread a lesson especially a class lesson.

especially a class lesson.—now one of the forty-five At the private lesson—now one of the forty-five minutes instead of two short periods—the peptil begin analyzing their pieces, taking the song form Gurlitt and Schumann are important on my list, although I use many others for the sake of variety as well as broadening knowledge.

The Evil of Too Difficult Music.

Let me say right here, that the cause of ninety, nine-one-hundredths of the discouraged and dissat isfied pupils who either give up entirely after ten or ished pupils who enter give up entirely after fits or twenty lessons, or who go on struggling for ther or four years only to decide that "they have so music in them and cannot learn," is because the teacher gives them too difficult music. Music teachers do not have their teaching material graded for them as do the public school teachers who have such excellent reading and number work textbooks The music teachers' material is spread out in the most bewildering array, quantities of it—and most of it good and useful—in the right place. Too often a teacher when looking for a new piece

or study forgets to count the difficulties from the standpoint of the pupil under consideration. The piece is pretty and looks easy, and so it is-for the teacher. I have a very earefully graded course of study that has grown mostly out of my own experi-I began by comparing the grading of a number of good music schools, then let experience de the rest. No teacher of advanced pupils is fit to make out a course of study for little children-let their own teacher do that. She will not give three kinds of notes the first lesson, dotted and tied notes and a fine variety of rests the second, and different keys with divided beat and triplets the third-not if she knows her business. Yet I have in my studio a book for "beginners" just like that I have do scribed, by a fine musician, many of whose pupils are to-day among America's best musicians. don't believe he started them, or else they were

prodigies equal to Mozart. A friend of mine, a very talented musician, once attempted to teach a class of beginners using a of this description. She said her pupils were really gifted and were doing nicely. Very soon she wrote to me that they were losing interest. I saggested difficulties in smaller doses, but she scome my advice. Was not the instruction book by X-He certainly knew more about music than "a comtry inusic teacher!" No doubt he did, but he was so far away from the little people that he could not imagine so little knowledge as they possessed. My friend had given up all of her pupils and said that it was too bad because some of them were rally talented-but it was their own fault. Was it?

Business in Teaching.

One other point in making the business of music teaching successful is to keep it on a business basit Always be ready to give each lesson promptly at the appointed time, and insist that the pupil be ready to take it. The thing that doubled my income practically solved the missed lesson problem (although the Saturday classes do a great deal to ward that) is this sign, in large letters, hung at the end of my piano in plain sight: NOTICE! EXCEPT IN CASE OF SICKNESS, ALL LESSONS MISSED WILL HAVE TO BE PAID FOR his not exactly ornamental, but it is useful. They all see it and cannot say they didn't know. I try always to be accommodating and make up lessons who ever possible. The pupils appreciate this and are always willing to change their day for me. 1 st ask, however, for this privilege.

I also use business stationery for all business of respondence. I have business cards as well as ar nouncement cards for the beginning of the season.
A rubber stamp with "Music Studio," together and my name and address is used on every piece of mist sold or rented.

Many people in small towns object very strangel to paying for music. They seem to think the teath and an occasional "piece" sufficient. I have a specific and a second of the seem to think the teath and an occasional "piece" sufficient. tem of renting books and studies at twentycents, to be used as long as needed. If the pe wants to buy the book he pays the difference tween rental and price. I always reinforce the bit

ing with a strip of cloth pasted neatly inside. The last, but by no means least, element of success is the social life of the studio. The die THE ETUDE

girls have a club, "The Cecilian," and they are making a thorough study of the History of Music. They are following a regular course of study and are looking up their topics in my library as well as in the York State Traveling Library which a federated club has in town for the season. Some of the girls are getting together a library of their own. The ecilians have their colors, club pin and motto.

The younger children have a club called the "Fanny Mendelssohn." They do not do as solid work, but some composer is discussed and his music played at each meeting. They play musical games after their program and are very ingenious in inventing new ones. They also have colors and motto. No pupil is allowed to join either club unless he is a student and attends the Saturday classes

Monthly recitals, to which pupils give the invitarions, serve as an advertisement for me and alsoflatter myself-help elevate the musical taste of the town. These recitals are always well attended, invitations being anxiously sought after, especially when a young Kindergarten class makes its debut. Any music teacher who does not enjoy her work has my sincere pity-for then it is drudgery indeed. If all could have such nice, bright, studious and pleasant pupils as mine then music teaching would lose its terrors. I feel that my pupils are my friends, and that is why I am so happy in my work.

DIFFICULTIES WITH THUMBS AND FINGERS.

BY M. KINGSTON.

Oxce upon a time I sat in a concert room listening to a piano recital by Rubinstein. As I watched large capable hands making melody to issue in beautiful streams of tone-for the player had a most velvety touch-and then later saw that same pair of hands draw forth magnificent overwhelming harmonies with a rapidity of movement which seemed to suggest the presence of two or even of three pairs of hands gamboling over the keyboard, I was carried away, so to speak, by the glory of the effect and involuntarily exclaimed "How magnifi-cent! how beautiful!" But I was somewhat startled to hear a lady near me also exclaim, "How difficult!" Alas, I fear that she had missed the glory of the music and was thinking about her thumbs and

And yet what are thumbs and fingers any way? Why, they are just thumbs and fingers; and, in the hands of a capable player with some divine fire within him, they enable him to charm, to delight, to teach and to make entry for us into the inner musical world and there give us a taste of those spiritual joys which usually lie latent or dulled within us in

the everyday prosaical life of the ordinary worker. And what are thumbs and fingers? Do they spell difficulty in another way? I remember having as a pupil a German lady, who was most persevering and painstaking in her studies and who was delighted have every detail explained to her, which she would follow with the most rigorous exactitude. I gave her a moderately advanced sonata of Bee thoven. She wished to learn upon which keys her thumbs and fingers should descend; and in the course of time she did learn this and played the sonata in question with considerable accuracy. But nothing could persuade her to listen to the music as music. It was, where must I put my thumbs and my fingers? Until at last, these thumbs and fingers ecame her tyrannical masters instead of her humble and efficient slaves. And curiously, almost everything she played sounded labored and difficult. even when the music was not really so. I have had same identical sonata perfected by a younger pupil in a most spontaneous manner and the difficulties seemed non-existent.

suppose almost every teacher of experience has the same or similar trouble in deciding upon what is or is not difficult and in taking stock of a pupil's aptitude when approaching a new stage of

Dangerous Difficulties.

And this brings me to the question. What are difficulties? And it is a wide question. Almost every music dealer in the country knows the custo-

mer who wants a song, not too high, not too low. to end with a good top note and not too difficult!

Most musicians are familiar with songs which have a simplified accompaniment, to suit the singers who want to sing (but who seldom or never practice) and who yet want to show off in musical accomplishment. Most teachers know the parent who wants the pupil to play something showy (but not difficult) without much practice; to surpass another parent's progeny, ostensibly aiming at the same object. Many teachers have met the distinguished amateur who will, in course of conversation about things in general, let leak the momentous information that he was, when younger, the most brilliant amateur in the locality; and if you ask him to take part in a trio or in a quartet, will invariably decline. because he has not kept up his practice; but may diffidently offer to sing a solo. The difficulty of singing a few bars of music in strict time intimidates him. Perhaps, this is fortunate; for a solo, as a rule, upsets nobody but perhaps the accompanist. Belonging to a distinguished circle if immature amateurs, who find it difficult to understand the symbols of length and the pitch of sounds which are used in music, he drifts on, a born shyer, constitutionally incapable of sustained effort and so accomplishing nothing.

What are difficulties, we asked just now? The question of what is "difficult" and what is not is sometimes a very real one. Difficulties there must be, as life is at present and will be; until the time comes when everybody is a born genius and can ascend the ladder of difficulty with dying steps. Sometimes "difficulty" is more a question of appearance of something that should appeal to the cycsight from the paper, but is not made quite plain to the optic nerve. And here I would like to say that as a rule all music should be so spaced out in printing as to show where the different parts of a bar are to be looked for and should not be crowded to save space. The "slow eye" is not always the difficulty; it is the "slow mind" at times and it may be both together .- Musical Opinion.

DON'T NEGLECT FUNDAMENTALS.

BY HELENA STONE.

WITH the majority of young students the ability to play "a piece" is the end and aim of all music study. The girls and boys in countless homes who are made to grind out finger exercises and stumble through scales without the least idea of the object of the finger work or the systems of scale building and the key relationships is appalling. To them it is drudgery, perhaps, and who can blame them? Children are of such an inquiring turn of mind and are so full of questions that occupation without particular interest is a bore. To tell the child that the key of F has one flat is not half so interesting to him as to find why F has one flat through the experience of building the scale.

The First Teacher.

It is a mistake to think that any teacher but the very best will do for the first lessons. Thoughtful, conscientious teaching should be given from the first, for the impressions gained and the work done then often influence the whole musical life. This is saving nothing of the incalculable benefit that association with a sincere, well balanced, but enthusiastic mind would be to a child. A poor instrument is also a mistake, for the ear is unconsciously being trained into an acute or a deadened sense of pitch

Why should the science of the art be withheld from the young pupil? So many people revolt at the idea of giving harmony to any but the mature student. There are many ways of imparting the fundamental principles without frightening and thereby paralyzing the faculties. Although many of the methods for simplifying music are practically worthless there are many men and women who are giving their lives to discovering and training all of the musical faculties. Harmony need not be imparted to the young student in the grown-up lan-guage of books dealing with the subject. Many harmonies are clear and helpful only after one has acquired an understanding of the matter, but to the beginner they often confuse rather than clarify. To follow a book it is sometimes necessary to overlook the special need of the student; while it seems to me a better way is to study the subject or harmony so carefully that there is no question of the real

understanding of it, absorb it, then do not teach it unless you cannot help doing so because of a deep love for it. It has been made to seem a bugbear Therefore teachers and pupils put off the work until it is demanded of them at some school of music.

Then it is taken because required. The number of teachers who know nothing of the fundamental principles of music is appalling. Teaching the student how to play one composition two or three, or even an entire program, is not enough. He must have foundation, or in time the inadequacy of his equipment will be apparent. A great show is often made with little or no justifica-tion, but it is only solid musicianship that counts It is often easy to play a few things passably well, but to do everything that presents itself is another matter. The musician who at short notice can take another's place or accompany sympathetically another's song, whether at sight or not, or adapt himself to the musical feeling of fellow players and the requirements of various instruments, is as a rule the man who has had fundamental training. These are some startling exceptions, but they are few and the average student cannot depend on a heaven-

Harmony Always Desirable.

There are many teachers of piano who think the study of harmony is not necessary, that it is not a practical help to the pianist. This seems to me a grave mistake, not because I am an enthusiast on the subject, but because I firmly believe it is absolutely necessary for sustained musical endeavor. To begin with the practical side of the question, it gives confidence to know the keys through the means of something more than a little practice is of itself of infinite value. To know the chord structure is an aid to memorization. This is saving nothing about key values, recognition of quality and color of tone through an understanding of overtones and sympathetic vibrations. The dissonant tone interval or chord that requires a certain resolution is given its true significance by the musician who, understanding the governing laws of chord formation and progression, brings out that resolution, thus throwing out the beauty of the passage.

To the parents who are anxious for their children to have a good musical education let me say again, select the best teacher possible, see that some eartraining work is included and just as soon as the mental development will warrant a good course in harmony and composition. But unless there is natural aptitude for music, above all, do not force a child to study it. There are so many mechanical players, and unless there is a love of music, the result will be largely mechanical. Every one has some talent or, I should say, special talent; if it is not for music it will be something else just as desirable The time wasted on trying to make musicians of people who are wild to draw, paint or employ their time in some other form of self expression could be put to much better use for parent, teacher and pupil. On the other hand, however, it is always pleasant for the girls and boys to be able to sing and play for the entertainment of their classmates, even if serious study is not contemplated. I am speaking more of the gifted boy or girl who looking around for some means of expression chooses music

Hints to Older Students.

To the older student I would suggest that when the choice has been made, stand by it. You may have to sacrifice—often social pleasures must be given up-but to the modern musician these things are as nothing, it is only the central idea for which you are working that counts. If, when you have worked through harmony, and the opportunity presents itself, take counter-point; it will repay you in the added interest and understanding of the great works. Orchestration is necessary for the writer for strings or band and for the arranger-but it is not necessary for the piano player or as essential to any but the composer or arranger. Composition is necessary on the other hand to the equipment of the

musician. The profession of music means work, work and then work. It means "never stop." Do not enter it, as I have said before, unless you love it too well to keep out of it, then as far as possible, sink personal gratification in the general good-in your own earnest work and in helping others to keep up the standard-that no reproach may come to a beloved and divine art through you .- The Grand Rapids

PUBLISHERS NOTES

Advance of Pub- It is natural that the lication Offers. publications of a year of an educa-

tional publisher should climax around the month of September, the opening of the school session. This house has and the in the interest of teachers invariably given its patrons an opportunity to purchase a few copies in advance of them. publication of every work which we No. 2.-JUVENILE ALBUM get out. The advantages are mutual and we are proud to say that we have yet to hear of any person being disappointed. Because when we say we offer those copies in advance of publication at the cost of paper, printing and binding, it is the cost of production.

There are so many works to oller this month of September and they are all so valuable that we place them in yolume a more condensed and prominent form on this same page, and we would advise every person interested in music or musical education to expensive the condense of musical education to examine these special offers carefully.

A number of these works will be delivered in time for the Fall trade and you will notice that the offers in that case expire on September 30. The f.1lowing we can almost guarantee will be delivered before the next issue reaches our subscribers.

Mathews Standard Graded Compositions, Vol. 4, Grade 4. Juvenile Album, Reinecke. Woman's Club Book. Part songs.

The Isle of Jewels. An operetta by Spaulding.
The Keyboard Chart.

Chronclogy of Musical History. Anthem Devotion. A collection of church choir music

contenter lower than the conditions and could be a successful Empower that the conditions interesting works of close the conditions and conditions are both conditions as per conditions as conditions as a straight condition as per conditions as the conditions are sometimes as the condit particular value to musical educators velo

at this senson, we are going to make an ofter on one copy only of each of the following. We will sell them for the christian the postuput of the control of price mentioned if cash is received wit. No. 5.-A YEAR IN THE LIFE OF A the order not later than September 30: CHILD Twenty-four Studies for the Pipe 12 LITTLE FOUR-HAND PIECES

Organ, by Whiting\$c Youthful Diversion (Children's Musical Poems for Children, by Hudson

The March Album for Four Hands .20

First Piano Instructor, by Czerny.

.15

Notice that the offer is for one copy only at the price following each title. Cash must accompany all orders and the offer will positively expire on Sep-

Special Offers on New Works of Publication

The price are about the cost of paper and printing, and are made for rish purpose of introducing the various works. The plan is norther one critical with the house of liber Freater, in its dwint to a district so as drive charge of interducing the buyer. The books are, of course, not returnate, with the house of liber Freater, in its dwint to add the technique of the buyer. Order By Offer Number

No. 7.-THE ISLE OF JEWELS

No. 8.-KEYBOARD CHART

Price, 25 cents

Price, 25 cents
A very useful adjust in elementary teaching.
This chart is in small and core lawy certification and the small and core lawy certification, yet il serves every purpose of much larger and cover the keys at right snelse, extending about two octaves in the middle of the keyboard. The gives the hand of such key and the totalion for the same, being designed unified to the contract of the same being designed unified to the contract of the contract o

aid to self-instruction.

ADVANCE PRICE,-Until September
30th the cash price will be 15 cents
each, postpaid; if charged, the postage is additional.

No. 9.—CHRONOLOGY OF MUSI-CAL HISTORY

For the Planoforte, by 181DOR PHILIPP

end executione of the three preceding, for gen-protone will review of the three pre-tings of the property of the con-traction of the contract of the con-traction of the contract of the con-traction of the contract of the con-traction of the contraction of the con-traction of the con-tracti

For the Pinnoforte CARL REINECKE Price, 75 cents

No. 7.—THE ISLE OF JEWELS
Operetin for Young People, by
GEO. L. SPAULDING
Price, 50 cents
One of the best operetias for some people ever
riten. "In a Flowerdom" (now in its aecon
dition), a work which it will unquestionably
unquestionably the properties of the property Price, 75 cents

A mpiendid set of teching pieces, twenty in all, by the verent compact and read of the compact picturesque staging can readily be realized.

ADVANCE PRICE—Until September 30th the cash price will be 30 cents, postpaid; if charged, the postage is additional.

No. 3.-WCMEN'S CLUB COLLEC-TION Part Songs and Choruses

Price, 35 cents

ADVANCE PRICE.-Until September 30th the cush price will be 20 cents each, postprid; if charged, the post-age will be additional.

For the Pianoforte, by

P. BASCHINSKY

Price, 75 cents

This useful title work contains held mention, the choosing title work contains held mention, the choosing title work contains the property of the choosing the very calcife times. It will form a useful adjunct, in the nature of a ready reference book, to any musical history, it should be force book, to any musical history, it should be not been also also and a copy should be found in every library. The book is gotten up compactly in neat and also book is gotten up compactly in neat and also No. 4.—FIRST VELOCITY STUDIES For the Planoforte, Compiled by GEZA HORVATH As implied by their title, these studies are in-raded to be assigned to pupils us their first stu-es in velocity. They may be taken up by pupil f the early second grade. The material has be ompiled and edited by a successful Europea

stantial form.

ADVANCE PRICE.—Until September

30th the eash price will be 15 cents
each, postpaid; if charged, the postage is additional.

nge les additional.

No. 10.—STANDARD PIANO COMPOSITIONS

Vol. I, PITR Grade. Well III. Second Content of the Complex Content of the Complex Complex

rom every standpoint.

ADVANCE PRICE.—volume IV, until
september 30th, will be sold for 2:

ents, postpaid.

Offer No. 11.—The four volumes for \$1.00. Cash with both offers only.

Cash. Cash with both offers only.

No. 12.—THE FIRST LESCONS

For the Pintotre, by

C. GUILLONG

Dr. 117. Price 50 cents

master, arranged in progressive order, he-i-mit

the first studies of the third of the control of the control

both lands in the critical in the simplest ma

solution of the control of the control

both lands in the critical cater, little of the control

care introduced. A pressive, later, little of the control

care introduced. ray be physically sey mind in the tuning mass of arctifications. A product and product of the pr

Offer No. 1.-SCHOOL OF TECHNIC Offer No. 6.-ANTHEM DEVOTION Offer No. 13.-BRILLIANT AND For the Pianoforte, by F. BURGMULLED

Op. 165. Price, 50 cents An attractive and very musical set of students, these students, These students are the students and the students are the students and the students are the stud mer Collection No. 113

ADVANCE PRICE.—Until the work appears on the murket the eash price will be 20 cents, postpaid; If chargei, the postage is additional. No. 14.-STUDIES FOR THE CULT

VATION OF THE SING. ING TONE For the Planoforte, by J. CONCONE

Op. 30. Price, 50 cents Among the most pleasingly melodious of aliano studies, suitable for pupils taking up the rade work. Many of the studies have must have he used as pieces. Useful for the development of musical intelligence, for style and for pirace, Presser Collection No. 114.

ADVANCE PRICE. Until the work appears on the market the cash price will be 20 cents, postpaid; if charged the postage 1s additional.

J. A. PACHER Op. 11. Price, 40 cents A standard work for the cultivation of edm daying and the development of the arm and white onaisting of six artistic studies in various site, uitable for rather advanced n'avers. Presser Collection No. 116.

ADVANCE PRICE.-Until the work nppears on the market the eash price will be 15 cents, postpald; if charge, the postage is additional. No. 16. - CHARACTERISTIC STUD

IES For the Planoforte, by I. MOSCHELES

Op. 70. Two Books, 60 cents esch A spiendld set of atudies for novanced public the famous classic pianist and teacher. The tudies exemplify all phases of comentions twical in a masterly manner.

meal in a masterly manner.

Presser Collection Nos. 117, 118.

ADVANCE PRICE.—Latil the work
appear on the market the cash pic
will be 30 cents, pustpaid, for hell
books; if charged, the postage is sidiffound.

No. 17.-MELODIC STUDIES For the Pinnoforte, by L. STREARROG Op. 64. Price, 75 cents

A very interesting set of studies for slutter econd grade or early third grade student. He may be used to follow the same composer's 0, 5 r any studies of similar grade. They are grade Presser Collection No. 112.

ADVANCE PRICE. Intil the wein appears on the market the cash price will be 15 cents, postpaid; if charge the postage is additional. No. 18.-NEW SCHOOL OF VELOC-

ITY For the Planoforte, by

LOUIS KÖHLER Op. 128. Two Books, 75 cents end A very useful set of studies intended to dely speed, strength and mechanism. They may used to supplement Czerny's Op. 200 or my an

ar works, or to follow Duvernoy's Op. 18. Presser Cullection Nos. 120, EL. ADVANCE PRICE.—Until the work appear on the rearket the cash ptk will be 25 cents, postpaid, for his books; if charged, the postage padditional.

No. 19.-EASY AND PROGRESSIV STUDIES

For the Pianoforte, by A. LOESCHHORY Op. 38. Two Books, 75 cents end

Presser Collection Nos. 122, 123.
ADVANCE PRICE.—Intil the u'di
appear on the market the cash aft
will be 25 cents, postpaid, for let
books; if charged, the postage had
ditional.

Testimonials

rons that information regarding supplies for the year be clearly understood. The matter of On Sale music is one of the most important, and one on which there is a great deal of misunderstanding and confusion. It would be well for our patrons before they send for their Winter order of On Sale music to send to us for a blank. This blank is to be or a blank. This blank is to be gled out by the tracher and contains just indirect many the information that will serve us intaining para suitable selection. This is maining para suitable selection. This can be information as the following case information as the following is such information as the following contained in the circular, which is very essential: The number of pupils and their ages; the style of music desired; how the package is to be sent; about

On Sale Music At this time it is im-

for the Season. portant to our pat-

the amount desired, etc. A great many teachers order a supply of those things that they will use egularly in teaching, and in this way always have on hand for immediate use the most essential teaching material for the season. This saves expressage, and is a great convenience, and what is left over at the end of the season may be returned. However, it is best to send to us for a blank to fill out, and from this a selection can be made with

the greatest ease and accuracy. It might also be mentioned that all orders for On Sale music should be in and effect service. It is un-to-date and all that is to be desired.—Otherwork Oscabach. our hands at as early a date as possible in the teaching season, for at this time of the year orders are very heavy and the sooner we get orders the sooner natrons will receive the material.

Teachers' The matter of furnishing Supplies. teachers with all kinds of supplies is one that is all important. There are now very few music houses that are in position tew musts nouses that are in position in the position of give proper service to the varied wants of the average teacher. We are possibly better equipped than any material published all over the world. Our stock is one of the largest; our clerks are the most experienced, and our terms are most liberal. In case we

do not receive all of your patronage, we shall be very glad indeed to have a portion of it. Write to us for catalogue and terms,

and we will send information. Before ordering your supplies for the season we shall be very glad to give you any information that might be needed along

A Professional We have something of Directory. interest to say to every school; to the leading teacher of every town or of every section; to every singer and player doing concert work; think what it means to place your name twelve times a year before half a million musical people. This paper is going to insert a directory of musical schools, teachers, singers and players in its columns. price is to be \$12.00 per year. We want this price low so that everybody that should be represented can afford it. The result will be of inestimable value and the price is so low even if one appeals simply to his special locality it would pay him. More details of this will be found in an advertisement on page 607 of this issue.

SINGERS do not take enough pains to bring light and shade into their work. They seem to strive to sing each tone with the greatest possible strength. Thus their singing becomes not an expression of the soul, but a battle with the body .- G. VERDI.

I find your muste house one of the most obliging and best I have ever dealt with.—

Miss Lilly B. Rice.

I am delighted with the selections you sent .-- Mrs. Josephine Dckhaniy.

The "First Sonatinas", here bon received The "First Sonatinas", here bon received its kind for beginners ever published before think you very much for sending it and pupils. Everything is so siple and so nextly arrunged that it must be a pleasure for every times and get them prepared for great works.

—Frod. J. A. Zinger.

Please allow me to say a word of thunks for the prompt service I have always received from your firm. I find I save time by sending to you instead of to companies nearer home.

—Ethel M. Beecher.

-Bitled M. Beecher.

The "On Sale" music arrived and I am very well pleased with It. The selections are to pupils and they are delighted with them. I get Tris Divils and am greatly heachied. I get Tris Divils and am greatly heachied Last winter I had a music club of children and they also enloyed that page as well as the rest of the magazine.—Garrie M. Cramp,

I wish to assure you of my appreciation of Tis ETUDE. It is a splend.d journal, both for teacher and student, and a great means of cducation to the latter, especially the thisking student. Recourse to such reading is as valuable as lessons with an artist, providing one is advanced sufficiently to comproving one is advanced sufficiently to comprehen?: rt lenst, I have found it so, would not be without it.—H. Label Surry.

"Standard Compositions," Vol. I'I. has ar-lyed and we think the get-up and type spien-ild, the rusic is give extremely nice nnd nost switchle to pupils; and not too long.— Frank G. Ashton.

possibly better equipped than any other house in the United States to supply teachers with the necessary the coder for a year's subscription to it.—Mrs.

I consider "Baltzell's History of Music" a first class h'story; interesting and instructive as well; two essentials in history writing.—Elsa E. Swartz.

I was very much pleased with the "Musical Poems for Chiliren" which I receive the lovely little verses me real noems and both works and music are charming. Our little daughter was delighted with them.—

Mrs. E. Johnson.

I thank you for the splendid selection of On Sale music recently sent me.—Miss Julia W. Yockey.

I am delighted with "First Steps in Planoforte Study," and, after several years' experience as a teacher, I can safely say it is the host I have ever seen and I heart-ily recommend it to all teachers.—Airs. Charles C. Couplin.

Spaulding's "Youthful Diversions for Children" and "Tunes and Rhymes." hy the same author, are the most interesting I have ever used.—Mrs. J. W. Van Scrvoort. I am much pleased with rour cition of MacDowell's "Six Poems." The fine naper, clear printing and artistic bin'ing all contribute towards making this the best edition on the market.—M. E. Ohacer.

Your On Sale plan to my mind is an ideal one for music teachers.—Mrs. J. E. Baker.

I received "First Schatinas" and hm very much pleased with it, because every plece is easy enough to be of value to publis just heginning the classics.—Mrs. J. D. Draper.

hogaming the Chissics.—ars. J. D. Braper,
hoo Days. by Hans Harthan, I think one
of the best of its kind as
variety of different kin-5 of time that for
young players is quite valuable.—Julier
Augusta Sirong. I like "Weil Vnown Fabres" by Spaulding, very much. It is just the thing for children who are taking mine lessens and belos them to love their work, and keep them from thinking that music is a task.—J. Benjania Smith.

I received "Lessens in Vocal Culture." be oot, and regard it a most excellent work in the development of musicasship.— E. Hildebrond.

The "Juven"le Song Book" has been re-ceived and I find it height interesting and instructive; we'l calculated to give much pleasure to the little folks.—Mrs. E. Johnson.

Learn Piano Tuning

A Profession that Can be Converted into Money at Any Time or Place in the Civilized World, at an Hour's Notice.



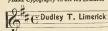
We teach by PERSONAL correspondence ion. Each student is a class by himself. Each

THE NILES DRYANT SCHOOL OF PLAKO TUNING

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

Music Cypography in all its Branches



No. 10 S. Bicks Street, Obiladelphia (Market above Fifteenth)

CORRECTION OF MUSICAL M.S.S. A SPECIALTY

A. W. BORST, 1905 Arch St., Philadelphia, Pa. Composer of Cantatas: John Gilpin, Mrs. Speaker, etc.

NEARLY 1.000 PIANOS AT A BARGAIN. Lyon & Healy, of Chicago, known

everywhere as the world's largest music house, have just done a remarkable thing. The bave bought for cash the entire stocks of 'hree large Chicago piano houses, i. z. The Thompson Music Co., the Healy Music Co., and the big F. O. Thearle Piano Co. these stocks are fine new pianos of the highest quality, including such well and avorably known pianos as the Henry F. Miller, Hardman, Ivers & Pond. Smith & Nixon, etc. Lyon & Healy secured all these pianos on such extraor dinary terms that they are able to turn around and offer them to the pub-

tory of piano-selling. Address Lyon & Healy, 76 Adams street, Chicago. Four distinct plans of easy payments for Thomas J. Donian, 831 Colonial Bidg., Boston those who do not wish to pay all cash. Agent for The Vincent Music Co, Ltd., London Please mention THE ETUDE when addressing our advertisers.

Teachers of Music

While planning your work for next season, make it your business to examine the following works of instruction : FOR PIANO

"THE VFFY FIRST IESSONS AT
THE PIANO." By Mis. Crosby Adams.
Orlight IERD resident of the Plano of the Plano of the Plano of the Plano TECHNIC FOR CHILDREN."
PIANO TECHNIC FOR CHILDREN."
THOUSE CAMBERS OF THE PLANO OF THE PLAN

Music Education - An Outline:

| Music Education An Ostimal Calvin B. Caly
| Calvin B. Caly
| Vol. 1. "Objects and Processes" | 50 |
| Vol. 11. "Teachers' Material" | 150 |
| Vol. 111. "First Home Studies" | 75 FOR VOICE

FOR VOICE
"A PROCESS OF VOCAL STUDY."
By Wm Nelson Buritt - \$0 50
"HANDBOOK OF 101 EXERCISES
FOR THE VOICE;" a cassilul selection
from the wreks of the best vocal masters. By J. H. Garner - 1 00

FOR EAR TRAINING AND DICTATION

CHILDREN'S MATERIAL

Our II tof publications under this head is too extensive to mention here in detail. It contains an unusual number of practical, desirable and attractive collections.

Teachers' trade is our specialty. Writs for our citalogue, plun for furnishing selections, terms, and hasis for special concessions.

CLAYTON F. SUMMY CO. 220 WABASH AVE., CHICAGO, ILL.

Publishers and Importers of Music Dealers in Music of the Better Class

We have the best of facilities for fumishing anything in the line of Music or Music Books,

The Organist and Choir Bureau

Frederick R. Davis, Manager Room 307, Presser Building, Chestnut Stree

Competent Church Organista, Choir Masters and Choir Singers supplied to any location, Vocalists and instrumentalists of repute also furnished for oratorio, cantata and concert. Circular giving full particulars mailed on abblication.

MUSICAL PINS

THE LATEST JEWELRY NOVELTY. THE LAIEST JEWELKY NOVELTY.
Every Music Lover Should Have a Set.
THE PINS are made for either lady or gentleman. Can be worn on cuffs, or collar or as hadge or as a stick pin. Bear the appropriate lettering "NEVE BELAT," "SOMETIMES.
B SHAAP," "ALWAYS 'B NATURAL."

The J. C. Rosengarten Co., Philadelphia, Pa. or Theo, Presser, Philadelphia, Pa.

The American Girl A Comic Operetts for Young Ladles

By CHARLES VINCENT, Mus. Doc. Oxen. dinary terms that they are anote to the public at 20 to 4p per cent. discount. So there is a chance to get a much better piano for any sum you have in mind han you could ordinarily obtain.

Write to-day for the list of pianos in this great triple piano sale, which is an event entirely unprecedented in the his great triple piano sale, which is an event entirely unprecedented in the his second forms of CRUINSTAN, They force.

Amost fiscine stage from Address, "A second for the pianos and the second forms of CRUINSTAN, They force."

\$15.00 The above 64 volumes of new publications will retail for about \$15.00. We will rend all of them as they appear, delivered free, for \$4.25; cash to accompany the order \$4.25



C. W. Wilcox, New York. "Great Oaks from little acorns grow." Beginning only a few short years ago to teach com-position and arranging of music by mail; to-day he has erected a college for man; to-day he has effected a congent the same, and has his offices it one of the handsomest buildings on Fifth avenue, in this city. Surely no greater proof of the success and efficacy of his method could be desired.—The Dominant, Sept., 1907.

LEARN TO WRITE MUSIC Lessons in Harmony and Practical Composition by Mail

COMPLETE \$20.00 PAYABLE \$5 QUARTERL GEO. DUDLEY MARTIN, SCRANTON, PA.

A MUSIC SCHOOL DANA'S MUSICAL INSTITUTE

FREDERICK MAXSON ORGANIST FIRST BAPTIST CHURCH Teacher of Organ, Piano & Harmony

The Sternberg School of Music CONSTANTIN VON STERNBERG, Principal Complete Musical Education in all branche

Fuller Building, 10 South 18th St., PHILADELPHIA PA

TEACHERS For Public School Colleges, and WANTED Witers 8 000 to Witers

THE SPECIALISTS' EDUCATIONAL HUREAU Webster Groves Station St. Louis, Mo.

Anderson MUSICAL AND CHURCH CHOIR AGENCY Secures Positions for Teachers of VOICE, PIANO, VIOLIN, ETC. 5 W. 38th St., New York



Shenandoah School of Music DAYTON, VA.

Largest Music School in the South Over 200 Students from 15 States.

UNIVERSITY OF MUSIC The Musical Institution of the highest standing in

Place Improvement and of the firstigation is results.
Madamo Marie von Unachtuid. Patrons troids the
Madamo Marie von Unachtuid. Patrons troids the
tour distinguidad citizate of Augencea and alwayde. Protory attached to the Institutions. Isa: Term begins
October 1st, 1986. Send for localest.
Special Summer Course in Planes, August 15thSeptember 26th, 1866. MARIE VON UNSCHULD, Pres. 1847 L St., N. W. : Washington, D. C

Please mention THE ETUDE when addressing

OUESTIONS ANSWERS

Recital Programs

The Music That Progressive Teachers Have Found Desirable

Prec advice spox musical subjects by generating the subject of the

consider Course of Suging will give you much constraint information upon this subject.

A. G. C.—To lengthes the breath consult of the constraint of the con

secure identified essentiac effects by combining or chestra.

L. F. T.—Cucoon was not the name of a man who made visible, int the name of a visible of the name of the



THE WORLD RENOWNED

THE SOHMER-CECILIAN INSIDE PLAYER
SURPASSES ALL OTHERS SOHMER & COMPANY

YOUR MUSIC IS TORN!!

It will take one minute to repair it by using MULTUM-IN-PARVO BINDING TAPE Severd roll of white linen or 10-yard roll of paper, 25c each, postpaid,

If your music dealer does not carry it send to Theo, Presser, Philadelphia, Pa., or Multum-in-Parvo Binder Co...

CLASS PINS

BENT & BUSH CO., 15 School St., - Boston, Mass

THETHOMPSON REPORTING CO.

PUBLISHERS BOOK OF CREDIT RATIOS AND DIRECTORY OF THE MUSIC TRUE FOR THE UNITED STATES AND CAMBO We Collect Claims in the United States and Camba



COMPOSERS

WE PRINT MUSIC OTIO ZIMMERMAN AND SON
BUSIC PRINTERS and ENGRIPSES

HOW TO MUSIC PEAD T SIGHT 50 CENTS POSTPAID. JAS. P. DOWN'S BOX 521 NEW YORK SEND FOR CIRCULAR.

LEARN PIANO TUNING RIGHT

Personal Instruction at Our School or by Cert THE CHICAGO CONSERVATORY OF PIANO TUNING

674 E. 63d Street, Chicago, Ill., U.S.A. Please mention THE ETUDE when addressed



THE WORLD OF MUSIC.

and CLASS INSTRUCTION in all branches, from four ingradum, and sormal mark. Plano, Organ, Voice, Vic Orbeated and Choir Conducting, Bund and Orebeate Orbeated, Public School Manie Supervision. The recip Taming, Public School Manie Supervision. The recip at DEMETORIES for YOU'K HOMEN are alter pulladolpha's grandest throughfare and residen user ride from terrinal depait, principal theorizes ofter district. The harding is undern in every rich, boths or each door, drinking water diye a swrited degree. For free year book and information address

J. H. KEELER, Secretary

Wilson College

FOR WOMEN Chambersburg, Pa. epartment afforus many move for the study of both word sud-mental music. Art department ulty of 33 experienced tea

Essentials of Scientific Voice Training Singers, Teachers and Students desiring reprints of Dr. Walters' Voice Department in THE ETUDE was obtain some by sending two-cent stamp to DR. B. FRANK WALTERS, JR. 716 Chestnut St., Phila., Pa.

M. H. REASER, Ph.D., Pres.

28 Coilege Ave.

FOREST PARK KROEGER, PIANO Galloway, Organ Towers, Voice.

4th YEAR COLLEGE AND COLLEGE PREPARATORY. Certificate admits to Wellesley, Smith and Vassar. ply promptly. ANNA S. UNIVERSITY INCORPORATED 1900

THE PENNSYLVANIA

College of Music DEGREES OF MUSIC CONFERRED 1511 Girard Avenue

K. H. CHANDLER, PREST.

HUGH A. CLARKE, Mus. Doc. LESSONS BY MAIL

In Harmony, Counterpoint and Composition

4632 Chester Ave., Philadelphia, Pa.

The Hawthorne Pianoforte School THE LESCHETIZKY METHOD

therough course in Piano, Harmony and The ry, with diploma. A helpful course for teacher f. E. HAWIHORNE - - Director

Klindworth Conservatory of Music interested in higher education in Music, write for circuin iteres. "Killed worth" offers the best facilities at rea-o

CURT H. MUELLER, 15 Forrest Ave., Atlanta, Ga.

HOW TEACH LITTLE CHILDREN A class for music teachers will be formed in September conducted by DanielB atchellor.

454 W. Bringhont St., Germantown, Philadelphia

Please mention THE ETUDE when addressing



THEODORE SPIERING, formerly of Chicago, hut more lately of Berlin, will make a lengthy tour as a violin virtuoso in America SAFANOFF has extended his term of office as conductor of the New York Symphony Orchestra for three more years. This insures his stay in New York until 1912.

Mr. Will C. MacFarlann is officiating as permanent organist upon the fine new Hope Jones Organ at Ocean Grove this year.

THE original performance of Humperdinck's three-act opera Koenig'skinder, will take place in New York. The opera will be pro-duced in English and Geraldine Farrar will have the leading role.

PUCINN'S OPERA "Le Villi," is scheduled for performance at the Metropolitan next season. This early opera was the one that first attracted the attention of the publish-crs Ricordi, and paved the way to affluence for the struggling young musician.

Mr. J. Lawrence Erb dedicated a new organ at the Christ Evangelical Church of Wooster, Ohio. The organ was partly the gift of Andrew Carnegie.

It is said that Tetrazinni has contracts for the next five seasous, whereby she will receive at least \$600,000.

Julia Was Howe. the author of "the Battle Hyam of the Equilibrium of t

CHARDER BONDA a philanthropist of Bos-ton, recently died. His philanthropy cod-ton freeenly died. His philanthropy cod-ton freeze the philanthropy cod-ton freeze the philanthropy cod-deraldine Farrar was one of the protego-whom he make the protego-whom he make the protego-tion of the philanthropy code in the philanthropy code in the pro-tegory code in the philanthropy code in the first part of the philanthropy code in the philanthropy code for the philanthropy code in the philanthropy code in the philanthropy code for the philanthropy code in the philanthr

Mr. EDWARD BAXTHE PERRY filled his full number of dates for lecture recitals during the past senson in spite of the financial pani. He closed his work with a long and success-ful trip on the Facilic Coast, which are vi-loud trip on the Facilic Coast, which give rorm Southern California to Southern Wash-rorm Southern California to Southern Wash-

Mr. Scott Cartyld: has recently taken charge of the piano department of the Minneapolis School of Minsic, Oratory and Dramatic Art.

RICARDO LUCHESI, formerly a member of the faculty of the New England Conservatory, has recently taken charge of the vocal de-partment of the Two Stein Academy of Music In Los Angeles, Cal. The rigors of the Boston climate were too severe for Signor

MR. HENRY C. LAHEE, of the Beston Muschell Eurenu, is spending a couple of months in Europe with his value of the formal of the couple of the Europe, Mr. Lahee will visit several of the Europe, Mr. Lahee will visit several of the roughest of the couple o

universities and conservatories.

The return of Theodor Bohlmann to the faculty of the Cincinnat! Conservatory of Music after a three years' absence, during which time he was a professor in the artist department of the effect of the control of th

Owing to lack of space, it is frequently of the special space of the spe

NAVIER SCHARWEKA, the famous Polish planist recently played his Fourth Plano Concerto in Bucharrest, Rommania, with great success, The work is dedicated to Queen "Carmen Sylvia," of Roumania.

JOHANN STENDERS, the Norwegian com-poser, who until recently bad heen the con-ductor of the Royal Opera of Copenhagen, has recently been made an officer of the Legton of Honor of France. President Fallieres requested that he receive this dis-

Caruso will make a four weeks' tour in Germany this year. He has become quite as popular in Germany as in this country. ERNEST SCHILLING'S "Suite Fantastic" for piauo and orchestra has, according to tae latest reports from Germany, made a pro-nounced hit at the Tonkünstlerfest at Munich.

A New popular price opera house seating 2.500 is projected for erection in the Pots-damer Street, in Berlin.

A New theatre, to be known as the Artist A New theatre, to be known as the Artist Theatre, has recently been built and opened recently been built and opened recently been built and opened recently a second recently and the court from the cour

This officers of the British Museum have the present of the British of the Britis

PHILADELPHIA MUSICAL ACADEMY

1617 Spruce Street : Philadelphia 6029 Main Street : Germantown

40th SEASON

The oldest successful School of Music.

The Academy reopens Sept. 7th. Private and class lessons in all branches of Music.

RICH. ZECKWER. Dir.

PIANO TUNING Regulating and Repairing

A Complete Course of Self-instruction

for the Professional or Amateur

PRICE \$1.75

A work of great practical value. Arranged systematically in lessoes and thoroughly illustrated, making a book that can be used forself-interesting and the book in the season of the sea

THEO. PRESSER, Philadelphia, Pa.

SCHOOLS AND TEACHERS

Advertise Your Fall Sessions in

THE ETUDE

SEND FOR SPECIAL RATES

A PROFESSIONAL DIRECTORY

Music Schools, Music Teachers, Players & Singers

The Police of THE ETUDE is being asked fally for recommend the same of several leachessor a school in a certain locality. This fast has suggested the immense value that aftercuty would be in THE ETUDE to both the student and the iscoler.

THE ETUDE to both the student and the iscoler. The expense of low one of the leading tenches of every locality. The value to the schools and concert professionals would be instituted.

for the following form will mean no loss, but neither will it mean a great deal of profit.

CLARKE B. A. Harmony by Mall VON ENDE VIOLIN TEACHER 805.01ST 1212 W. 59th 84., N. Y HAMMOND HARRY C. TENOR OLDER J. SHERWOOD WM. II. Musle School Galcaburg III. SHERWOOD Fine Arts 1936g. Chicago

Address Directory, THE ETUDE, PHILADELPHIA PA.

ZABEL BROTHERS

Send for Itemized Price List

MUSIC PRINTERS

Columbia Ave., and Randolph St. AND ENGRAVERS

Please mention THE ETUDE when addressing our advertisers.

CHICAGO SCHOOLS

Twenty-lourth Year

THE WESTERN CONSERVATORY

Steinway Hall, Chicago

ED"A HIGH-CLASS INSTITUTION DEVOTED EXCLUSIVELY TO MUSIC The System of Instruction—Private Lessons, Lectures, Class Recitations in Harmony and Theory, Sight Reading Exercises, Ensemble Drill, (eight pupils playing together upon four planes, Illke an orbeitan, Normal Talka and Recitals. All Lectures and Class Exercase are free to

regular pupils.

Out-of-town Pupils are cheerfully provided with boarding places and given every helpful attention as stranger, in the city. Latest Methods and Superior Facilities

Fall Term Sept. 7th 900 Steinway Hall, Chloago Send for Catalog

MR. D. A. CLIPPINGER'S

SCHOOL of SINGING

Season begins September First

JUST OUT-STUDIO NOTES No. 3

Contains a dozen pithy talks on sing-ing and a carefully selected list of one hun fred songs for teaching and con-cert purposes.

Price, - - Fifty Cents

410 Kimball Hall, Chicago, III.

The Chicago Piano College

ing to the advanced course it is proposed they shall take.

Theoreugh training for the Teacher's Studie, and the Concert Platform. Complete Theoreview Course. Open all they car.

CALREAGE IN TRAINCROST.

KIMBALL Rell : CHICAGO, ILL.

A FEW WELL MEANT SUGGESTIONS TO THE AMBITIOUS STUDENT INTENDING TO STUDY IN CHICAGO:

N CHICAGO:

Read our catalog; compare our terms with others; notice the location of our school (m a refined residence district); see our beautiful study rooms; observe the progressive work of our staff of eminent instructors.

Have a "heart to heart" talk with some of our pupils, and you will be glad to learn that all conditions are conspicuously in favor of

The Englewood Musical College

Hans Biedermann

Chlengo, Ill.

6316 Yale Ave.

SHERWOOD MUSIC SCHOOL

FINE ARTS BLDG., CHICAGO

Fall term begins Sept. 7th. For information address

WM. H. SHERWOOD, Director

FOUNDED AMERICAN CONSERVATORY KIMBALL HALL

MUSIC, DRAMATIC ART, MODERN LANGUAGES

HARRISON M. WILD

Organist and Choirmaster Grace Episcopal Church Conductor Apollo and Mendelssohn Clubs

ORGAN AND PIANO LESSONS

TERMS ON APPLICATION KIMBALI HALL ... CHICAGO

NORTHWESTERN UNIVERSITY = EVANSTON-CHICAGO = SCHOOL OF MUSIC

A University Professional School, for the comprehensive study of practical and theoretical sustic, either as a profession or as an element of culture. Located upon the above of Lake Michigan, in Chicago's most attractive suburb.

abore of Lake Message, in Chrisqos most

1. Course in Applied Music, leading to
the dagree of Graduate in Music,
the dagree of Graduate in Music,
Music, lasding to the Degree of
Music, lasding to the Degree of
Music, Stading to the Degree of
Music, Nading to the Degree of
Music, Course in Public School Music
Course i, I and V Incide literary studies in
the College of laberal Art or Academy with
A library physical course in maintained to the College of laberal Art or Academy with
A library may be presented to the College of laberal Art or Academy with

P. C. LUTKIN, Dean, Evanston, Ill.

Chicago Conservatory season

WALTER PERKINS, Pre free upon application.

Auditorium Building, Chicago, III.

YYON'D DI TREYILLE has been engaged for the coming season as prima conna at the front of the coming the connection with the connection with the Savage connection with the Savage connection with the Savage all over Europe.

Open Company and one some and over heard of the company and one in the company of the control of of

A STATUE of Wagner is to be erected in Venice, where he died.

ASPIRING music students hampered by lack of funds were not forgotten in the will of Jaques Blumenthal, who died in London a few weeks ago at the advanced age of seven-

rew weeks ago at the advanced age of seven-typine. Composer of "My Queen," "Sunshine and Rain." The Message" and many other responsive favorites in certain of RAIS, 2000, to the RAIS, 2000, to the RAIS, 2000, to propose including \$10,000 to the Incor-parted Society of the Antonian of RAIS, 2000, toposets including \$10,000 to the Incor-parted Society of the Antonian of RAIS, 2000, to the RAIS, 2000, to the RAIS, 2000, to the RAIS, 2000 to the RAIS, 2000, to the RAIS, 2000 to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and to the RAIS, 2000, to the RAIS, 2000, and the RAIS, 2000, to the RAIS, 2000, and the RAIS, 2000, and 2000, and

Trg. city of Vienna has purchased the house in which Franz Schubert was born, and Intends to present existing the property in this present condition as long as possible. The price paid was load one-tory type of buildings which are fast disappearing from modern Vienna. The front is atterly (evold of any structure feat wooden gallerles, and a garden on the steep billistic.

Tr is stated that one of Paganini's violina has been found in a doctor's house at Chiavari, buried heneath a pile of documents, some properties of the paganini state of the paganini state of the paganini used when playing the sonata in D flat on the E atring alone, after the other strings had been cut by jeafous

Ar the recent examination at the Paris Conservatoire the first prize in the operation of the first prize in the first prize was a warded. The second prize was given to M. You are the first prize was a warded. The second prize was given to M. You for the first prize was a warded.

given to M. Vaurus.

Skoven Gerri-Castazes, the new manager of the Metropolitan Opera House. New York, in viewed on things operate by a reveal interest of the New York. The West of the New York Theory. He is grateful to reviewed on things operate by a less grateful to reviewed on things operate by a less grateful to the control of the

between France, iserious and wagner.

We read that a school for planoforts make lig has been instituted in Berlin, the currielag has been instituted in Berlin, the curriestate of the planoform of the planoform of the curriedesigns, considering the planoform of the curriestate of the planoform of the pla

GRI MOPAT PROPERSO CARL MULEP, CERC MICH. STORY AND THE READ OF WHICH AND THE READ OF THE

Str Hubert Parr has finished a Life of Shach on which he has long been engaged. Bach on which he has long been engaged. It will be published in the autumn by Messers.

A scorewick unusual employment of the tabling machine was given the year was a tenor who has arranged to sang for the American Impression, i.e., which was a tenor who has arranged to sang for the proposition of the proposi

FERRUCIO BUSONI has announced the con-pletion of his opera "Die Brautwahl." The libretto is said to have heen founded upm a legend in a novel of Edgar Allan Poc.

M. HENRI MARTEAU, successor to Jeachin, at the Berlin Hochschule, has founded a set atring quarter which he hopes will feliw in the footsteps of the famous Jeachin Quartet. The well-known cellist, flags Becker, will also be a member of this quarte.

Beecker, will also be a memoer of this quarte.

A xykw musical magazine has recently less started in Spain called Musical Empories, and the started in Spain called Musical Empories, has been slow. Nevertheless, the needs the selves are music loving, and in Madrid these the started in the selves are musically and a good symplasy magazine is "A New Edition of Back," or tainly a worthy subject.

EDIENDI V TIP Restored Hope and Confidence.

After several years of indigestion and its attendant evil influence on the mind. it is not very surprising that one finally loses faith in things generally. A N. Y. woman writes an interesting

"Three years ago I suffered from an attack of peritonitis which left me in a years I suffered from nervousness, weak heart, shortness of breath, could not

sleep, etc.
"My appetite was ravenous but 1 felt." starved all the time. I had plenty of food but it did not nourish me because of intestinal indigestion. Medical treatment did not seem to help, I got discouraged, stopped medicine and did not

"One day a friend asked me why I didn't try Grape-Nuts, stop drirking coffee and use Postum. I had lost faith in everything, but to please my friends I began to use both and soon became very fond of them

"It wasn't long before I got some strength, felt a decided change in my system, hope sprang up in my heart and slowly but surely I got better. I could sleep very well, the constant craving for food ceased and I have better health now than before the attack of peritonitis. "My husband and I are still using Grape-Nuts and Postum." "There's a

Reason." Name given by Postum Co., Battle Creek, Mich. Read, "The Road to Well-

STACCATO AND LEGATO. Humor, Wit and Anecdote.

Overheard in a Music Shop.

The following is from the Boston in stage dancing?

It was a music shop of the familiar type-its windows displayed a guitar or two, a banjo, a mandolin and "a fine Dealer. with perhaps a copy of Czerny's 101 Exercises to attract the more ambi- howls whenever I begin to sing." A military-looking gentleman wilked in and asked for "some music know, my dear."—Exchange. paper"-obviously a tyro. He was tanded some small sheets, which he dodearly a greenhorn.

and condescension.

lay near him, "let me have more of

The tradesman was interested, and as he labored to unearth a kind of goods rarely inquired for by his pracgoods rarely inquired for by his practical customers he ventured to ques-

"Going to try your hand at compos-

"I was thinking of it," the other modestly admitted. "You'll find it a deal harder than you

think for," the music seller said in a confidential tone, at the same time sighing on account of some flight of The silent third person at this inter-

view refrained from disclosing to the music seller that his visitor was Sir Edward Elgar, and Sir Edward himself, a sly twinkle in his eye, departed with his purchase without having offered a single helpful hint to a brother

She (vocalist)—I shall sing my song in German; I hope you won't mind.
He (accompanist)—Not in the least: so long as you don't object to my playing the accompaniment in English.

Out in Kansas City not long since, during one of those spasms of Sunday law enforcement, the police arrested the musicians who took part in a Sunday orchestra concert. Subsequently the marshal reported to the grand jury that certain participants whose names appeared on the program as Beethoven, Rossini, Mendelssohn, Chopin and R. Wagner had eluded arrest, and sug-gested that warrants be issued for

"You Americans don't appreciate art," said the man from abroad. "We don't, ch?" rejoined the patriot. we pay some opera singers more than we do baseball players!"

The Patient-Doc, I can't pay you no money, while I ain't got none, a'ready. Vill you dake it oud in trade? The Dentist-Well, I might consider What's your business?

band. Ve'll come aroundt und serenade you effery night for a mont' yet .-Cleveland Leader.

Nasaltwang's singing." "I should say so. He sings through his nose."—Pal'amore American.

"Why, I thought you didn't believe "I don't. This wasn't dancing. The

young woman called herself an inter-preter of dancing."—Cleveland Plain-"It is really extraordinary how that dog

"Imitation is the sincerest flattery, you

The annual inspection of the militia banded some small and taken place, and had cisively declined, saying regardly he battanon had taken place, and had gave the order to march, and the dearly a greenhorn.

We call them staves, sir," said the band struck up a lively air, and make seller, with professional pride stepped off briskly. On the left of the front rank, however, there was a big "Lines or staves, or whatever you trombone player, and this individual be to call them," said the uncertain stood stock still. Naturally this manone idly twanging at a mandolin that ocuvre threw the rest of his moving comrades into confusion, and caused them to cease playing. man!" roared the colonel. "March! What on earth are you waiting for?" "Be aisy, sir, be aisy!" said the trombone player. "I've got fifteen bars rest here."-The British Bandsman.

Special Notices

Professional Want Notices are inserted at a cost of five cents per word, cash with order, Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

THE TAUSIG HAND EXPANDER, an aid to planists with small or stiff hands. One dollar postpaid. Essex Publishing Co., 853 Carnegie Itail, New York.

A COMPETENT TEACHER WANTED IN A COMPETENT TEACHER WANTED in every city and town to introduce the Russell Methods of Music Study—Voice, Planoforte and Choral Class work. These works are bringing results everywhere. References, ctc. required. Address Headquarters, The Normal Institute of Music, Carnegie Hall, New York.

TENOR WANTED—Quartette choir, sub-urban church, six miles from Broad Street station, Salary \$400 and August vacation. Reply giving experience, salary paid else-where, Address, W. T. II., care ETUDE.

WANTED-Young lady wants position as accompanist; good sight reader. Address. X. Y. Z., Parishville, N. Y.

N. Y. Z., Pariabville, N. Y.
M. A. JAFAII GLOVET SALMON, planist-Season 1908-09. Lecture rectals (flassian planes) of the property o

25 NEW PUPILS FROM ONE RECITAL, the record of teacher of Shepard Plano Sys-tem. Booklet. Also, Harmony by Mail. Culture classes. Shepard Schools, Orange,

WANTED—Music directors, volce, violin and plano teachers needed for September positions by The Interstate Teachers' Agency, New Orleans, La.

FOR SALE—Part interest in well-known Censervatory. Only a thorough musleian with good business abilities accepted. Un-limited opportunities for expansion of patron-age. Address, W. E. H. Conservatory, Evune Ofice.

The Petient—I lead a leedle Choiman And Vell come aroundt und screnade derly night for a mont' yet—
Caviland Loder.

There, in the petient of the petient of

SHEPARD PIANO SYSTEM 25 New Pupils from One Recital-Record of HARMONY BY MAIL

One Teacher

A Revelotion
FREE Specimen Lesson. "Harmony Simplified," 12th edition, sent "on approval" Send for the Story MAIL OR PERSONAL COURSES Address SEC., at ORANGE, N. J., SCHOOL Send for booklet of NEW IDEAS

Music teaches most exquisitely the art of development .- D'Israeli,

SCHOOL OF MUSIC EDUCATION CALVIN BRAINERD CADY, Principal

For Students and Teachers of Music-Planoforte, Vocal, Violin, Harmony, Counterpolat, Composition.

OPENS SEPTEMBER 15

A Special NORMAL COURSE for Teachers of Music—Pianoforte, Vocal, Public School and ergarten—will open October 6. The course will include six hours of instruction per week for School of Music Education :: :: 225 Newbury St., Boston, Mass.

CATHEDRAL SCHOOL OF CHURCH MUSIC CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK Director: WALTER HENRY HALL

Computer correlation in SEASON OF 1906-1909 Officially reduced by the Cathedral Control Unrealise, the Art of Trains ing Cheft Broy, Veal Training for Cathedral Control.

SEASON OF 1906-1909 Officially reduced by the Cathedral Control.

Board of Emission first December of the Cathedral Control of Emission for Theory world Venture of the Cathedral Control of the Cathedral Recipierson, understanding the positions of the Cathedral Recipierson, understanding the Cathedral Recipierson, understanding the Cathedral Recipierson, understanding the Cathedral Recipierson, understanding the Cathedral Recipierson of the position of the Cathedral Recipierson of the Cathedral Recipierson of the position of the position of the Cathedral Recipierson of the Cathedral Recipierson of the Cathedral Recipierson of the position of the Cathedral Recipierson of the Cath



A KURSHEEDT HAND EXPANDER IN EVERY PIANIST'S STUDIO A NECESSITY FOR ALL PLAYERS

For a limited time, for introductory purposes, the price is \$2.00

By Express 25 cents Extra

PROPER FOUNDATION

FOR MUSICAL EDUCATION

Scales Cards and Keyboard

By ELIZABETH A. GRAET, YEARING AND TRACHER
provide the met original and improved demonstration of
the elementary rediments and best foundation for
studying any brough of the ort. Offered unit
Novemb v 30th at the merely nominal advertising pricet
of One Dollar.

Addr'ss, "Demonstrator," Park's Music Store, 143 W. 125th Street, New York City. Write for free circular.

THE MARY WOOD CHASE

School of Artistic Piano Playing

MARY WOOD CHASE, Director
Instruction In Interpretedion, Technia, Harmony, Theory, Case
position, for Training Analysis, Sight Feeding, Transmission,
Training Manyles, Sight Feeding, Transmission,
Orchestra Study, Child Training, Manchel History,
Twelve e-pockaling prepared as-visuals, under direct supervision

630 Fine Arts Building - CHICAGO

Crane Normal Institute of Music

methods, practice teaching. Graduates hold important positions in colleges, city and normal schools.

POTSDAM, N. Y.

Training school for supervisors of music, olde culture, sight reading, ear-training, har-

The Demonstrator "Mall Lessons

The Hand expander is a real invention, endorsed by a number of the greatest pianists and teachers of the United States. It will reduce the hours of practice in the case of all students with small hands. Dai y use will produce in a short time conditions that are astonishing. By developing the reach between the fingers, the third or fourth will acquire strength and independence, and enable the student to play exercises that he could not before attempt. Many schools and studios have

adopted the Hand Expander with excellent results,
Write for circular giving testimonials and directions for use of Kursheedt's
Hand Expander. For sale at all leading Music Stores,

E. B. KURSHEEDT, 10 Bleecker Street, New York City, N. Y.

SCHOOL FOR SINGERS

F. W. WODELL. Director

(Fourteenth Year) BOSTON, MASS. Do you know who were Patit's teachers; how long Melba studted in Paris before appearing in grand opera; who was the greatest contraito of the ulneteeath century; the compass of Jenny Lind's votce; Sembrich's teachers?

This and much other interesting information about great singers and teachers in our booklet, to be had for the asking. Address.

MRS. F. W. WODELL, Registrar. Pierce Bldg., Copley Sq., Boston, Mass.

Central School W SHELBYVILLE, IND.
of Piano Tuning W Now Strictly a Correspondence School

DE TO

LESCHETIZKY School of Music

MARY LUNDY, Director Three Able Assistants Studio, 26 E. Third St. Williamsport, Pa. Write for Schedule

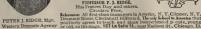
Please mention THE ETUDE when addressing our advertisers.



SCHOOL

Stage Dancing, Etc. Dramatic Art, Vocal Culture (Up-to-date in every detail.)
Buck, Jig, Skirk, etc., Opera, etc., klocution,
Singing and Rast Time Songs. Vaudeville.
Acts. Sketches, Monologues, Etc. NO
FAILURES.

PROFESSOR P. J. RIDGE.







Please mention THE ETUDE when addressing our advertisers.



TAPPER'S GRADED COURSE

Practical Correspondence Lessons For Teachers and Students

These Lessons are prepared and conducted under the supervision of the Author Thoroughly practical in plan and purpose

Analysis of material, questions, and Outlines for Home Study. ¶ Written work to be sent in for correction, also Courses in Harmony, Music Theory, Music History, etc.

For particulars address, MR. THOMAS TAPPER, in case of ARTHUR P. SCHMIDT, 120 Boylston Street, BOSTON; or, 11 West 36th Street, NEW YORK

20th Year-:-UTICA, N. Y., CONSERVATORY OF MUSIC JIEREB H JAY Secretary ROBERT J. HUGHES, A.M., Director ENWARD R. FLECK, Musical Director

Faculty of 17 Skilled Instructors

HEADS OF DEPARTMENTS ROBERT J. HUGHES, A.M., Pupil of Signor Tamaro EDWARD B. FLECK, Plano, Pupil of Anion Rubinste ALBERT KUENZLEN, Violin, Papil of Edmund Si Yasye.

JOHN C. THOMAS, F.T.S.C., Theory, Sight-Singing, Harmony, Counterpoint and Composition.

JESSIE E. S. FLECK, Elecution, Graduate College of Oratory

Year Courses at Reduced Rates. Free Classes in Harmony, Theory, Sight-Reading and Pedagogics

Fall Term opens September 7th, 1908. Send for Illustrated Catalogu Address Secretary.



A Conservatory of National Reputation

Students from Thirty-three States. Strong Faculty, Unsurpassed

CHAS. W. LANDON --- ARDMORE, OKLAHOMA (Self help for an advanced and talented pupil.)

42.44 Eighth 8c MINNEAPOLIS SCHOOL OF MUSIC Minneapolis, ORATORY AND DRAMATIC ART

Beethoven Conservatory of Music St. Louis-Missouri

The oldest, largest and best music school in the State. All branches of music taught. Send for handsomely illustrated catalogue to the BROTHERS EPSTEIN, N.W. Corner Taylor and Olive Directors

PREPARE NOW FOR NEXT SEASON'S TEACHING The \| \Important to Teachers' \| RUSSELL METHODS \| Summer Preparation Course Address the Secretary, CAPNEGIE HALL, NEW YORK,

LANDON-NATIONAL CONSERVATORY

(THE ORIGINAL LANDON CONSERVATORY) EDWARD BAXTER PERRY :: :: DIRECTOR

A Conservatory with a national reputation, having departments in Music, Languages and Dramatic Art. Fine brick building, and large grounds. An ideal home for girls : : Fall term begins September 8th.

ADDRESS LANDON-NATIONAL CONSERVATORY

193 Masten Street, :: DALLAS, TEXAS
Corners MASTEN, SAN JACINTO AND PATTERSON AVE.

FINEST CONSERVATORY IN THE WEST

DETROIT CONSERVATORY OF MUSIC

Founded 1874. FRANCIS L. YORK, M.A., Direct. 530 Woodward Ave., Detroit, Mich.

Unsurpassed Advantages for a COMPLETE MUSICAL EDUCATION. OVER 1,000 STUDENTS. 50 THOROUGHLY SKILLED INSTRUCTORS.

Piano, Voice, Violin, Organ, Theory, Public School Music, Band Instruments,
Modern Languages, Drawing and Elocution. Students Received Daily. FALL TERM BEGINS, MONDAY SEPTEMBER 14-08

JAMES H. BELL, Secy. Write for Catalogue.

Please mention THE ETUDE when addressing our advertisers

NERS OF THE GREAT COMPOSERS.

When listening to the wonderful strains of Beethoven's immortal symphonies and sonatas it is difficult to imagine that they could come from the pen of such an eccentric man. Though musicians are, as a rule, men with many peculiarities. Beethoven was probably the most extraordinary of them all.

He wrote his music in all sorts of places-when dining, walking, or conversing with a friend. Often in the midst of a crowded street he would stop and write furiously for a few minutes on the back of a letter or an envelope, oblivious to the bustling crowd about him. Some of his greatest themes were composed when he was walking along in the pouring rain, for in the worst weather he was a familiar figure in the streets of Vienna, and, though often the object of much ridicule and many gibes, he was profoundly inattentive to his surroundings, as his mind was wholly occupied with his music. His friends were not unaccustomed to have him break off in the midst of a conversation and begin to write rapidly some motif which had presented itself to him.

This great composer would play for hours at a stretch, and in order to cool his hands, which often became feverish, he would seize a water jug and walk about the room, pouring the water first on one hand and then on the other, utterly ignoring the fact that there was no receptacle to catch it. This was the cause of many of his hasty retreats from his lodgings for the slightest complaint would cause him to give notice to quit, so puerile was he at times. As a result he sometimes was effect that once when entertaining paying for no fewer than three different lodgings at the same time, which, rumble of thunder just as the some after engaging for a month, he had abruptly left in a day.

Haydn's Queer Habits.

Though Haydn ranks next to Bcethoven on the list of eccentric musicians, still their peculiarities were very Beethoven lived in the mide of disorder and confusion, while Haydn averred that he could not compose a cover if coffee is harmful. line unless everything in his study was

He always rose early to write, for of a habit-forming drug. he found his greatest inspiration when the birds were singing in the dewy firmed coffee topers," writes a Penna morning hours. His most extraordi- painter, "and we suffered from new nary characteristics, however, was to ousness, headache, sleeplessness, don his full court dress, with bob wig, ness and palpitation of the heart. hat and ruffles, and put on his finger a certain ring before he wrote a line, for do any permanent good. I thought there

idea unless so attired. Mozart can not be called eccentric I was forty-one in the same sense as the two menthough for they were very retiring—in derived from changing to Postum, legin fact, recluses—while he was to a great coffee and used Postum entirely. Not extent a man of the world. To him, I am like a new man. however, must be credited one of the

He became engaged to a young woman, and at the request of his future for medicines. mother-in-law, he drew up in the presence of an attorney a contract which bound im to marry one of the before retiring at night, is the best that woman's daughters within three years, to keep a painter from having lead possessible said daughter alwave having the said. womans Gaugnters winnin three years, to keep a painter from having the said daughter always having the liberty to refuse the composer if she wished to marry another. But in case

Name given by Postum Co. wished to marry another. But in case
Mozart was unable to carry out his intention through lack of the necessary
funds or through the waventy series a recason.

Name given by Postum Co. Build
Creek, Mich. Read, "The Road to Welling" in pkgs. funds or through the woman's refusal ville, in pkgs.

Ever read the above letter? And he pledged himself to support her in one appears from time to time. To the condition of a stranger, no matter are genuine, true, and full of human where or how she lived, all her life, interest,

ECCENTRIC MOODS AND MAN- This support was to be a fixed sum paid quarterly or half yearly.

Wagner's Peculiarities.

Wagner, too, was not exempt from peculiar fancies. His mind seemed to run to the gruesome, and during his lifetime he had his grave constructed It was in the garden back of his home and he would often go and look at it that he might not forget its existence But the worst of it was that he constantly insisted that his friends should remember it too, and when he was entertaining them at dinner he would suddenly break off the conversation and begin declaiming on eternity and the grave.

"My friends," he would say, "in the midst of life we are in death. Death is a lot that we all must face, even so great a man as myself. I, too, must I should like very much to show you my grave, if you will allow me." And starting from the dinner table. he would lead the way, followed by his guests to the corner of the garden where his grave was, and there he would give his companions further dissertations on eternity.

Meyerbeer's Inspiration.

Meyerbeer gathered his thoughts amid the rumble of thunder, the flash of lightning and the downpour of rain In order more fully to expose himself to the stimulating effects of the ele ments he had constructed for himself at the top of his house a room whose sides were entirely of glass, and here he would hasten at the approach of a rush of musical thoughts

There is a story about him to the

(Continued on page 611)

COFFEE THE CAUSE Of Various Ailments.

Plain common sense and the simile in its exact place. Even every orna-ment must be where it belonged. habit of looking for the cause of things soon reveals coffee in its true light-that

"My family on both sides were conousness, headache, sleeplessness, dizzi

"Medical treatment never seemed 10 he declared that he had not a musical must be some cause for these troubles and yet did not find it was coffee until

"I sleep well, can eat three good meak strangest documents that perhaps has a day, have no headache nor palpitation no nerve twitching in my face, and don't have to pay out hard-earned money

"I believe a good hot cup of Postma

was served, and to the astonen of his guests, he hastened from Practica1 to care for themselves for Italian composer Donizetti Teaching Helps inspiration by a means which o injurious that it caused the

our decay of his faculties. He

reustomed to shut himself in a

ith a quantity of music paper.

d ink and three or four pots of

offee. He would then begin to

d drink, and when this supply

et was exhausted he would order

and continue to drink it so long

for his inspiration. The result

sit black and a nervous system

hich soon caused his breakdown and

Rosinni was perhaps the laziest of all

resicians whose names are famous.

would rarely rise until midday, and

wa when he awoke and the weather

write he would turn over again

after directions to his servant to

called the following day would

em blissfully for another twenty-four

He did most of his writing in bed,

d before retiring for the night he

rat his bedside so that he would not

ical thoughts which came.

d place music paper and a pencil

to move in order to have the

nother melody, as he could not re-

member how the first one went. Thus,

is the opera "Il Turço in Italia," there

er two duets for one situation, and

sirgers can choose the one which

Liszt was probably the vainest of

reat composers and also one of the

most capricious. It was only when in

the mood that he would play, and if

would often become almost insulting.

It is told of him that after being en-

trained at dinner he was asked by

s hostess to perform on the piano,

nd on refusing and again being asked

e stalked to the piano and after dash-

tion he hurried from the room, saying as he went: "There, madam! I have

paid for my dinner!"

in New York Tribune.

off a short but brilliant composi-

a similar occasion after a dinner , he was pressed by his host to

Not being in the mood, however,

refused; but no doubt thinking that

musician then walked to the piano

terning his back to the keyboard,

genins needed urging, his host insisted.

favored the company with one of the popular airs.—Mary Hamilton Talbott

When Franz Lehar, composer of The Merry Widow," recently was asked by a Berlin critic how he was

getting on with his new opera, "The Man with Three Wives." Herr Lehar

answered: "I wish he were dead; for

then I would have three 'Merry

ssed to do so against his will he

Liszt's Vanity.

pleases them best

at hand for writing down the

133 doll or the muse did not inspire

Rosinni's Laziness.

t-like complexion, with lips

this pernicious habit was a yellow,

le asserted that the coffee was nec-

Writing Primer for Music Students M. S. Morris

A primer giving writing exercises to be done separately from the book, on paper or music tablet paper. We would recommend Clarke's Music Tablet. The beginner is taught the rudiments of music by writing the exercises. Price, 20 cents.

Clarke's Music Tablet

A writing tablet containing 100 leaves, 7x10% inches in size, ruled with the staff for writing music. A practical and useful article especially valuable in the class-room. A Synopsis of flarmony is included. Price, 25 cents.

The First Year on the Piano or Cabinet Organ Eugene Thayer Variety in teaching materials and change in instruction books tend to broaden the teacher and to increase the interest of pupils. This book, in conjunction with any good primer, may be used for the very first lessons. Price, \$1.00.

Theory Explained to Piano Stu-Hugh A. Clarke, Mus. Doc. Gents rugh A. Ularke, Mus. Doc.
The work is intended as an aid to the reacher in inpurious to the puol the industriant of the intended and find none of the discouragement commonly associated with the study of this indispensable subject. Price, 50 cents. dents

Suggestive Studies for Music Lovers Caroline I. Norcross

LOVECS

There are numerous music lovers who have unfortunately not had systematic instruction in childhood and to whom the small elementary book is not suited. Suggestive Studies is the only book published along these lines. It course how play where the areanges all, for grownup beginners Price, \$1.50. s told of him that after writing of a beautiful duet for an opera he sheet on which he was writing fell to the floor and caught by a puff of wind was soon beyond his reach. He vas too lazy to get up and get it and The First Study of Bach thereby disturb the nicely arranged bedelothes, so he set to work and wrote

Maurits Leefson

A thorough course in polyphonic playing is now considered indispensable for all students of the planton every polyphonic playing is now considered indispensable for volume as well as the polyphonic playing the playing the polyphonic playing the polyphonic playing the polyphonic playing the playin

The Modern Pianist Marie Prentner

Marie Prentner
The Lesbettaky system of Pinon
The Marie Prentner
The Lesbettaky system of the tile
work is an and Execution of the tile
work is an annually by Recurd exposiment of the tile
work is an annually by Recurd exposicered by the keep the tile
cered by the keep the tile
Lesbettaky the keep tile
Lesbettaky the keep tile
Lesbettaky the tile
Lesbettaky th

Practical Harmony Homer A. Norris

Homer A. Norris
This book drills very thoroughly upon
the common chords, distront and chroman the common chords, distront and chroman the pupil is prepared to
fee composers, in which the chromatoelement plays so great a
possess of the chromatoelement plays so great a
possess produce the chromatobooks: Part 1, Consonate Part 1, Dissonance Price a
Key to Harmony, 75 eents.

Descriptive Analyses of Piano Works

Edward Baxte Perry
This work is a poetic, demarks, and historical analysis of and best known or the effections—what the pice is prounding the composer at the pice is rounding the composer at episode or inspiration, the kind in print which make the pice is rounding the composer at episode or inspiration, the kind in spiration which mis work of the kind in print.

is the only work of the kind in prin

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection to responsible persons

THEO. PRESSER Philadelphia, Pa

NEW YORK SCHOOLS

A school where the individual needs of each student are attended to

WEIGESTER

Voice Culture

Pupils prepared for and placed

in positions

862-863 Carnegie Hall

NEW YORK

JOHN DENNIS MEHAN

DEVELOPMENT OF THE VOICE AND EXPRESSIVE SINGING

Carnegie Hall, New York SUMMER TERN, JULY 20 to AUGUST 22 in

Denver, Coio.

Grand Conservatory

of Music 57 W. 93d St., bet. Central

The only Music School Empowered by Act of Legislature to Confer Regular University Degrees :

special course for seachers and Prosionals. Thorough course for beginners.

Parlor Opera Co. and Students' Cone
Co. open to students for membership.

THIRTY-FOURTH YEAR

DR. E. EBERHARD, President

57 West 93d Street

GUILMANT ORGAN SCHOOL

Fall term, October 12th New Catalogue just out

34 W. 12th St., New York ROBERT G.

\$100 A YEAR PIANO, VOICE OR VIOLIN

Leschetizky Technic for Piano Teachers Educated in Europe Teachers' Courses Boarding Department

MARKS' CONSERVATORY OF MUSIC

2 West 121st St. :: New York



FRANK J. BENEDICT VOICE CULTURE

end toe for booklet Send toc for booklet ing Voices Are Made Plain answers to typi

cal questions about Voice Culture and the Art of Singing. "Musical Possibilities of the Average Voice"....

HERWEGH VON ENDE

VIOLIN INSTRUCTION Teacher of Kotlarsky. Seleist Metropolitan Opera Concerts. On tour with Caruse

212 West 59th Street, New York

ARTHUR de GUICHARD TEACHER OF SINGING

m rudiments of tone placing to artistic finishing concert, oratorio nud opera. Professionals ched. Teachers prepared. Special classes in meh and English Diction. French and English Diction.
French and English Diction.
143 WEST 42d ST., - NEW YORK
Summer School at Providence, R. I.

TRAINING & BOYS'VOICES

Special course of instruction for professional teach Dr. G. Edward Stubbs 121 W. 91at Stree

Lachmund Conservatory of Music

132 West 85th St., New York Seature - REPERSORY COURSE FOR PROFES

THE AMERICAN INSTITUTE OF APPLIED MUSIC



Fall Term
Sept. 16th, 1908 VIRGIL
Art of Teaching
Public Performance

PIANO SCHOOL and CONSERVATORY 19 West 16th Street NEW YORK MRS. A. M. VIRGIL, Director

INSTITUTE OF MUSICAL ART AN ADVANCED OF THE CITY OF NEW YORK

Frank Damrosch, Director ENDOWED and INCORPORATED

Catalogue on request Address, SECRETARY, 53 Fifth Ave.

SCHOOL OF MUSIC Thorough Musical Education

tion THE ETUDE when addressing our advertisers

THE teacher and student should never loose an opportunity to represent the usefulness of music. So very many

luxury that in many parts of the country music is regarded as a pastime for the idle. Music has a place in the great universal scheme of things, and

Although philosophers of all ages have recognized the value of music, it has only been in recent years that psychologists have been able to scientifically determine its real significance. They now tell us that there is no other for the busy man or woman, that there is no other study that will do so much to obscure the thousand and one worries that arise every day in the work of the busy man; that there is no study that will so effectually soothe an overwrought nervous system; that musicians are singularly long lived, and

The music teacher then has a posi-tion that should be ranked with the most important of our public servants. He should notice the usefulness of his work and be proud of his occupation. Can statesmanship, the bench, the pull pit, the clinic, or the counting house be regarded as more essential, useful or

> COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN

TERMS OF FORCE.

It is safe to say that very few

the same piano throughout the tour, complish if the attention is directed to

MUSIC A UTILITARIAN STUDY. MISCONCEPTION OF MUSICAL a finely adjusted sense of tone quantity -a change far more radical than it would to the young student.

The most conspicuous fault that musicians have any accurate concep-tion of the meaning of musical terms young pupils make is that they do not young pupils make is that they do not of force. Forte and fortissimo and discriminate between the terms forte pretty much the same in effect. There are some seven degrees of force re- piano and pianissimo. When they see quired by our conventional musical the sign forte they immediately comterms. They range from pianissimo to mence to play just as loudly as pos-fortissimo. to mence to play just as loudly as pos-sible. They leave no reserve degrees of A great planist once told the writer force for fortissimo. The same criti-that he had at his command some ten cism applies to the degrees of force, degrees of force. In other words, he piano, pianissimo. A prominent teacher claimed that the muscles of his hand, arm in an Eastern city teaches pianissimo and shoulder were so developed that in this way: He has the pupil play the he could administer blows to the key-board that would produce ten different quantities of tone. The player with such an unusual muscular development to do with some pianos and impossible would also have to have a finely edu-cated sense of hearing. He would have upon most planes. Then the teacher to determine the quantity of tone he directs the pupil to press down the was producing as he was playing keys making the least possible sound. Again, the action and sonority of the instrument make a very serious oh-faithfully practiced the fingers will stacle that young students must over-come. After the pupil has cultivated of control otherwise unobtainable and the various perceptions of degrees of the pianissimo will soon be an accomforce and adjusted his touch to them, plishment. This touch is extremely he must accommodate his touch to the rare. Many possess the ability to play requirements of a new instrument, passages piano, but those who can play This is often an exceedingly difficult pianissimo are numbered among very task. The great virtuoso pianists when advanced students and the great virupon tour insist upon having one and tuosos. It is really not difficult to ac-

KINDERGARTEN

Dunning System

of Improved

Music Study for Beginners

From out of the fullness of the bean

were highly equipped, neutrally in GREEN TWO SISTEM TEACHERS—Teacher GREEN TWO SISTEM TEACHERS—TO BE AS WHO have recently completed the case in the Daming System It has been a revitate on the Daming System It has been a revitate on the Daming System It has been a revitate on the Complete of the Comple

The only system endorsed by the worlden nowned musicians such as Leschetizky, Star wenka, Carreno, de Pacliman and man olden Hooklets with letters from these representation musical educators sent upon application.

Summer Course for Teachers in Buffale vil

Address MRS. CARRIE L. DUNNING 225 Highland Ave. : BUFFALO.N.

> NOTHER class will open in

October, and because I

have had more applica-

tions for Fletcher music

teachers than I can fill,

even with the constantly

increasing number, I

invite intelligent and

capable music teachers to

correspond with me in

regard to joining the Fall

Class, and preparing for

this work.

Boston, early in

Kindergarten and Primary-Instruction for Teachers by Home Study. Send your address and a descriptive booklet will be mailed free. KATHARINE BURROWES, Eastern Address, F 502 Carnegle Hall, New York Old Western Address, F 47 Parson Street, Betroll Moh.



This is a picture of the Fletcher Music Method Summer Class being held at Eliot, Maine-July 8th to September 1st, 1908

ADDRESS .-

EVELYN FLETCHER-COPP.

Brookline, Mass., . . or . . . P. O. Box 1336, Boston, Mass.

Works Indispensable to Music Education

A Work Necessary to Every Musician

A COMPLETE HISTORY OF MUSIC

A STANDARD TEXT BOOK ON THE SUBJECT COMPREHENSIVE CONCISE

Contributed Chapters by Dr. H. A. Clarke, University of Pennsylvania; Mr. Clarence G. Hamilton, Wellesley College; Mr. Arthur L. Judson, Denison University; Mr. E. B. Hill and Mr. Arthur Elson, Boston; Mr. F. S. Law and Mr. Preston Ware Orem, Philadelphia teachers and writers of experience and authority on subjects connected with the history of music,

PEDAGOGIC FEATURES OF GREAT VALUE TO TEACHERS AND PUPILS ARE

Arrangement in lessons of moderate length, two per week during the school year. Suggestions for independent work and reading by

Suggestions for independent work and pupils. Review helps and subject outlines, Questions at the end of each lesson. Reference lists of more exhaustive works. A pronouncing index, Many illustrations. Paragraph headings.

Prominent names, terms, important statements, etc., in large type, enabling the eye at a glance to fix in the mind the gist of a page. Adopted by Leading Schools, Colleges and Conservatories of Music.

SELECTED "CZERNY" STUDIES

Revised, Edited and Fingered, with Copious Annotations, by . EMIL LIEBLING

Price 90 cents each

In Inter Down

A valuable and seteenthy addition to the technical literature of the planedorte. This work represents a diligient allinging addered species of unterial from the ent. Mr. 1-kelling's editorial work has been of the most exact and pointesting the content of the co

MUSICAL DICTIONARY

By HUGH A. CLARKE, Mus. Doc. - -

PRICE, \$1.75 Subject to a liberal professional discount

There has been a great need for a first-class, up-to-date dictionary, and we have had this made by one of our most prominent musicians and theorists.

There are included many new and important features not found in any similar publication.

The pronunciation of all musical terms.

The pronunciation of all foreign words.

The pronunciation of all foreign words the most prominent musicians of the last two centuries, with dates of pith and death and extendible.

with dates of birth and death, and nationality.

A list of English terms with their Italian, French and German equivalents.

THEORY EXPLAINED TO PIANO STUDENTS.

or Practical Lessons in Harmony By HUGH A. CLARKE, Mus. Doc.

PRICE, 50 CENTS POSTPAID

These easily understood explanations are worked out in Interesting pieces to be played on the keyboard, and in analyzing music, instead of beling written in exercises - the Bual way. Pupils are interested at once in the method and find none of the discouragement commonly associated with the study of this indispensable subject, which is as neces-

sary to be musician as is arithmetic to an accountant.

The work is intended as an aid to the teacher in imparting to the pupil the principles of harmony in the easiest

GIBBON'S CATECHISM OF MUSIC

By GIBBON CHAMBERS KILLOUGH

PRICE 80 CENTS

The subject-matter of this work is arranged in the style of The subject-matter of this work is arranged in the style of Questions and Anawers, 499 in all, covering the necessary ground of elementary instruction in notation, time values, intervals, scales, keys, chord construction, abbreviations com-embellishments. The answers to the questions are generally so direct and concise as to admit of their being committed to

memory.

It can be used very sdvantageously by the student who is educating himself, while at the same time the teacher can use it in class-work by making it a basis for examination questions.

ALMOST A KINDERGARTEN METHOD

FIRST STEPS IN PIANOFORTE STUDY

Complled by Theo. Presser PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PLAYING

SOME POINTS OF INTEREST

New material. Popular and yet of high grade. Not less than six specialists have given their experience to is work during three years.
Graded so carefully and beginning so simply as to be

almost a kinderourten method. It will take a child through the first nine months of

instruction in a most pleasing, profitable manner. To teach from one hook is monotonous; it has become he practice among the best teachers, to change instruction books-it gives breadth to one's knowledge, and certainly lightens the drudgery. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return

Concise and Easily Understood FOR CLASS OR SELF - INSTRUCTION

A System of Teaching

The Standard Text-Book of Musical Theory By HUGHA, CLARKE, Mus, Doc. of University of Pennsylvania

Price, \$1.25

THE OBJECT KEPT IN VIEW is how to enable the pupil to grasp, in the easiest, now to ename the pupir of grasp, in the caseles, most interesting and comprehensible way, the mass of facts and rules which make up the art of harmony. We most earnestly invite all teach-ers and students to investigate this work, for it is an epoch-making book. To master its contents will place the student in possession of the most recent ideas in musical composition, hy teaching him how to invent melodies and how to harmonize them correctly and effectively.

KEY TO HARMONY Price. 50 cents

THE PEDALS OF THE PIANOFORTE

By HANS SCHMITT

Translated by F. S. LAW

This is one of the most important works on the study of the Piano. It is quite exhaustive and instructive. There are Pedal effects pointed out in this work which are never dreamed of by the average planist. It will do more to stop the abuse of the Pedal than any other agency. It is the only work in the English language on the subject. No one is fully equipped

MAIL ORDERS solicited and filled to all parts of the United States and Canada. Any of our works sent on inspection to responsible persons. Send for any or all of the following Special Catalogues. Musical Entertainments for Young People, Pipe Organ Compositions, Soc Collection of Plano Music, Music for Unique Combinations of Instruments, 4-6-8-12 Hand Plano Music, etc., etc. A pply for Discounts, Terms, Regular Carab.

THEO. PRESSER, 1712 Chestnut St., Philadelphia, Pa.



Tells of the Goodness Inside

The first box of Necco Sweets delights you with its freshness, wholesomeness and goodness. The second box proves to you that the Necco Sweets Seal means, always and everywhere, uniform excellence and perfect satisfaction. Let the first box be, for instance,

enox (hocolates

one of the favorite varieties of Necco Sweets.

Compare them with ordinary chocolates—this superiority will be found in every one of the 500 varieties of Necco Sweets, from the simplest confections to the most elaborate bonbons.

The Necco Seal is your guarantee of good, wholesome confectionery, the kind you want for your children—the kind you want for your guests—the kind you want for yourself.

weets are sold by all dealers who sell high grade goods aler door not have them, send us 25 cents for an attra-of Lenox Chocolates; or, better still, order one of our ackages in a handlome art box. Either package sent post

NEW ENGLAND CONFECTIONERY CO., Summer and Melcher Sts., Boston, Mass.

"A Perfect Food"

BAKER'S COCOA

And Chocolate



Send for our new booklet "Good Words from Good Housekeepers'-mailed free. with copy of Choice Recipes.

HIGHEST AWARDS IN EUROPE AND AMERICA

Walter Baker & Co., Ltd.

DORCHESTER, MASS.



Gerhard Mennen Co., Jerhard Mennen CG.,

Newark, N. J.

Service, No semplar,

Service, No semplar,

Service, No semplar,

Bridge Whist Tallies,

Crough for six tubles.



Florentine Grand

The Grand De Luxe,

This beautiful little Grand will delight every artistic sense. It is especially designed for use in small rooms; musically it approaches perfection; its exterior is of exquisite beauty. A paper pattern giving exact dimensions mailed free.

"Model Forentine" can be obtained from any of our authorized dealers, or, if we have one in your immediate locality, direct from the contract of the contract

IVERS & POND PIANO CO., 141 Boylston St., Boston, Mass.

VOSE PIANOS have been established over 55 YEARS. By our system of payments take old instruments in exchange and defer the new piano in your young the obome free of expense. Write for Catalogue D and explanations.

VOSE & SONS PIANO CO., 159 Boylston Street, Boston, Mass.